

PSYCHOTRONIC

VIDEO

NUMBER SIX - THREE DOLLARS

6-29

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AMAZING INTERVIEWS!!!

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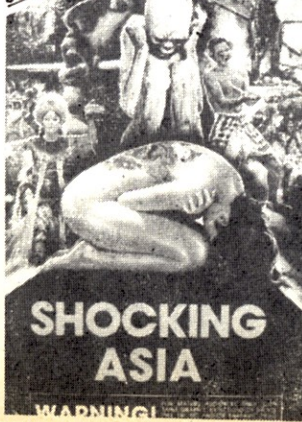
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Velvet Vampire (1971) Stephanie Rothman's exploration of female sexuality through the vampire film recently played at a series on vampire cinema at Chicago's Film Center of the Art Institute. It was agreed that while the film had dated it still ranks among the most sensual of the genre's offerings, reinforced by subversive male fantasy sequences and the overlapping (without a cause/effect relationship) of sex with shock. \$27.00



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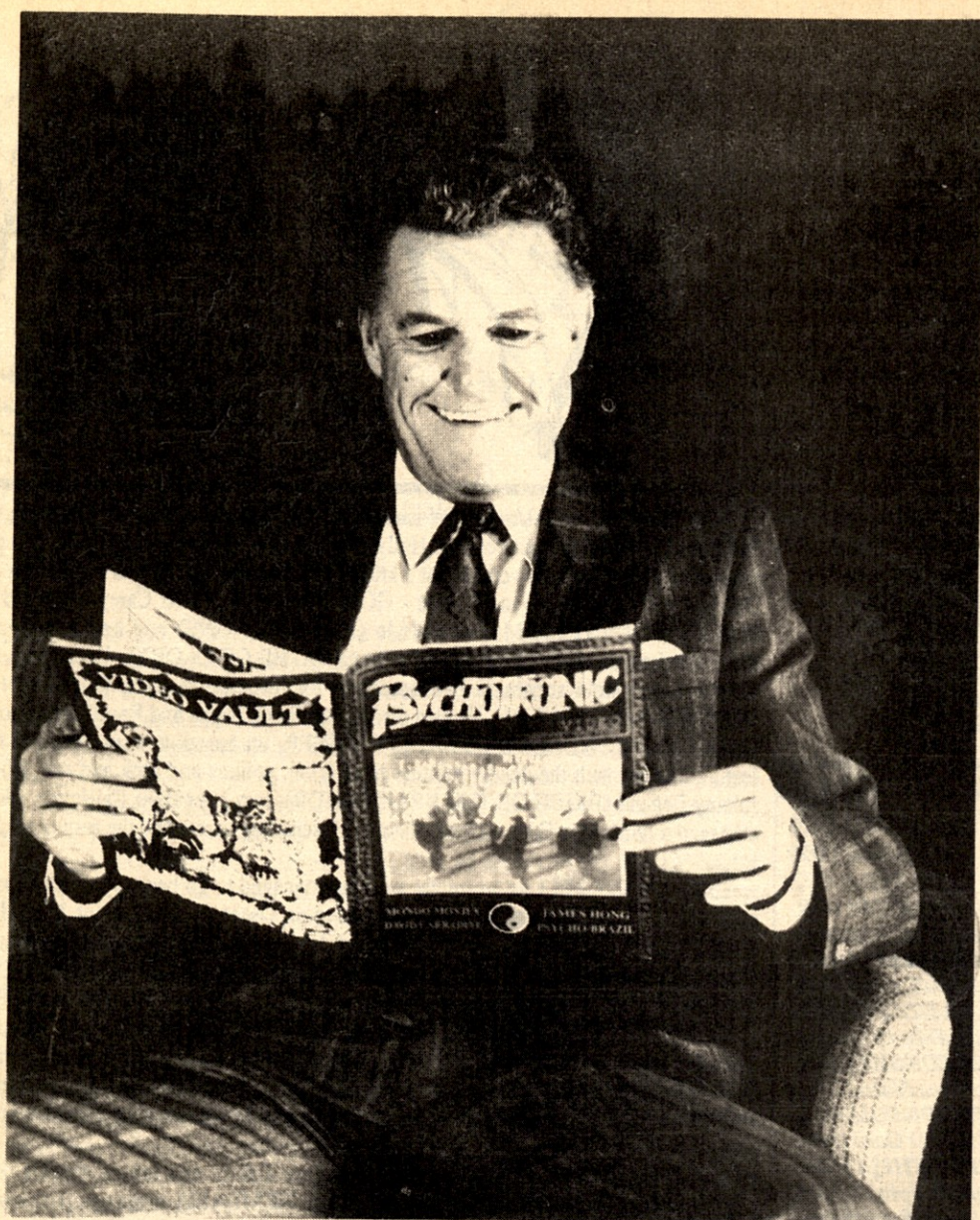
Introductions by Michael Weldon

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Cosmic Monsters (1958)

Flying Saucer (1950)

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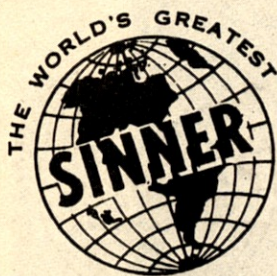


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ABOVE: CHARLES NAPIER ON THE SET OF MANIAC COP II

Photo by Melissa Moseley



**PSYCHOTRONIC VIDEO
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SUMMER 1990**

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TIMOTHY AGOLIA CAREY isn't just another character actor. He's a living cult figure, and, as you'll find out in this issue, one of Hollywood's most unique personalities. This month (July), he's presenting a play in Hollywood about a killer fart (see page 35). (It was inspired by his hero, Salvador Dali.) If you can manage to be there - GO!! It will be worth it! Carey has acted with James Dean (*EAST OF EDEN*) and Marlon Brando (*THE WILD ONE*) and had stand-out roles in two of Kubrick's best features (*THE KILLERS* and *PATHS OF GLORY*). He acted with Elvis and The Monkees and stole scenes in two notorious exploitation movies, *POOR WHITE TRASH* and *MERMAIDS OF TIBURON*. He also discovered Frank Zappa and Ray Dennis Steckler, and directed himself in *THE WORLD'S GREATEST SINNER*, an amazing way- ahead-of-it's-time early 60s feature dealing with the deadly mixture of religion, politics and rock and roll. Michael Murphy and Johnny Legend (*BRIDE OF THE REANIMATOR*), two guys from California who know, somehow managed to videotape Carey talking about his fascinating career and the results are here in print!

SUSAN TYRRELL is an actress who has managed to go back and forth from underground and exploitation to mainstream features and receive an Oscar nomination for John Huston's *FAT CITY* along the way. Often typecast as boozing dykes and hookers, Tyrrell has been in cult films and should-be cult films like *ANDY WARHOL'S BAD*, *FORBIDDEN ZONE*, *FLESH AND BLOOD* and *TAPEHEADS*. She's acted with Charles Bukowsky, Pee Wee Herman, Drew Barrymore, Vincent Price, Herve Villechaize and Bo Diddley. One of the most outrageous, outspoken (and talented) actresses around, she was recently seen as a poor white trash grandmother married to Iggy Pop in John Water's *CRY BABY*. Stain Fairrington, another California guy who understands this whole *PSYCHOTRONIC* thing, got more than he bargained for interviewing Tyrrell over drinks and lunch.

LUIGI COZZI is a dedicated fan of science fiction and horror movies. He was the Italian correspondent for *FAMOUS MONSTERS OF FILMLAND* magazine, curated film festivals in Europe and has written screenplays, novels and a film encyclopedia. He's a good friend of, and longtime collaborator with horror master Dario Argento. Cozzi also makes his own movies. He directed *STARCRASH*, *ALIEN CONTAMINATION*, two mind-numbing *HERCULES* movies starring Lou Ferrigno and others. They're part of a long, great tradition of fast, cheap Italian movies made to cash in on big hits (like *STAR WARS*, *ALIEN* or *CONAN* for instance). Maitland McDonagh, who has written for *Entertainment Weekly*, *Film Comment*, *Interview* and *L'Ecran Fantastique*, loves Argento movies (so should you) and found herself talking to Luigi on the Pittsburgh set of *TWO EVIL EYES*, the new Romero /Argento Poe movie.

We promised a Fanzine round-up this issue, but it'll be here bigger and better next time - a guide to ordering and subscribing to the growing number of movie fanzines plus a history of the whole phenomena. Speaking of fanzines, the June 19 *VILLAGE VOICE* had an article about them that said *PSYCHOTRONIC* "is one of the most valuable film publications going, period", and called me "the dean of depravity". Still no exact definite information on upcoming *PSYCHOTRONIC* shows, tours or new books, but stay tuned, plans are being made. Meanwhile, if you can pick up *SHOWTIME* on cable, tune in during the month of July. A four minute segment filmed on the deuce, featuring me talking about what's left of 42nd St. theatres, will be shown at various times all month. (I didn't choose most of the film clips.) Some of you might have caught last years *PSYCHOTRONIC*



interview on MTV. I recently wrote video box copy for some Rhino releases. I did not introduce or host the tapes.

If companies that advertise in PSYCHOTRONIC cheat you or give you terrible service, we want to know. If a company receives an excess of legitimate complaints, we won't carry their ads anymore. Most of our ads concern video tapes. If you haven't ordered video tapes through the mail before, you should know a few things. Don't send large amounts of money to a company you don't know anything about and have never dealt with before. Some companies with excellent products have slow service because they're busy. Don't expect to receive your tapes by the end of the week. The quality of mail-order tapes can differ drastically. If the ad doesn't specifically say that the tapes are factory boxed, then they probably come in a generic box or have a black and white cover - not like what you see in most video stores. Most of our advertisers do not sell factory sealed boxes. If the ad doesn't specifically say that the tapes were transferred from 16mm or 35mm prints, they probably weren't. This means that you're paying for a dupe from a tape. A dupe can be excellent quality and even look better than some sealed tapes with a full color boxes. It could also be taped from TV, complete with cuts for commercials, or be of questionable quality. Sometimes these are the best or only versions around, and could still be considered a bargain (for 10 to 20 bucks) just so you can finally see some super rare movie. There are some amazing things available in these pages, just use some common sense when ordering.

The PSYCHOTRONIC mailbox has been overflowing lately. Sorry I can't answer every letter and question. I also can't respond to all the many unsolicited manuscripts. As before, any videos sent will be reviewed, and records, books and comics will at least get a mention. We've mentioned the British Incredibly Strange Film Show several times in these pages. We just found out that this series of short documentaries about important PSYCHOTRONIC personalities (like Doris Wishman, Ed Wood, H.L. Lewis, Russ Meyer, Tsui Hark...) will be airing in America on The Discovery Channel. Watch for this excellent series and have a VCR ready. And while you're at it, try and see SANTE SANGRE, OPERA, and HENRY, three great movies that have suffered from distribution problems.

The James Hong filmography (PV#4) should have included NINJA III (84). Some other recent Hong titles are TAX SEASON, CRIME LORDS and LAST FLIGHT OUT, a TV movie. And some #5 corrections: It was Maryann Price from Dan Hicks and the Hot Licks that went on to sing for the Kinks. Violinist Naomi Eisenberg was in HONKY TONK NIGHTS though. It was Daniel Day Lewis who received an Oscar for MY LEFT FOOT, not the late Ray McNally. The drug damaged stripper/killer in MANTIS IN LACE is Lila (the movies' original title). Some names that suffered from typos were Arnaud D'Usseau, Mary Woronov, Steve Sparkes, Susan Tyrrell, Dean Ramser, and Alex Lacerda. The want ad address on page 45 should have been #329 Menlo Park, CA. The Cramps photos last issue were taken by Bill Gowdy. Kevin Walsh should have received proofreading credit for part of the last issue. And Art Black's name was missing from the record reviews last time. Cartoonist J. D. King does not write the column. He hates that stuff!

As incredible as it might seem, there are still three of these United States that do not have any PSYCHOTRONIC subscribers! How can this be?!? Attention ARKANSAS (birthplace of Johnny Cash), NORTH DAKOTA (birthplace of Lawrence Welk and Angie Dickinson) and UTAH (birthplace of Pat Priest, Joi Lansing and The Osmonds) readers. I know you're out there! Subscribe!



PSYCHOTRONIC VIDEO NUMBER SIX SUMMER 1990

THANKS TO: Thanks: Holly Wallace, Christian Gore, Manohla Dargis, Lucas Balbo, Steve Brigati, Jeffrey Krulik, John W. Pappas, Eric Caiden, Larry Cohn, Steve Swires, Mike Vraney, Cannon, Vid America, Expanded Entertainment, Phil Openheim, Dan Greenburger, Larry Gragg, Eileen C. Schlesinger, Kevin McDonough, Tom Bazzini, Steve Brigati, Mark Kramer, Bruce Cotzky, David F. Friedman and Jim Lanza
DEDICATED TO: Fernwood, Ohio.

I don't know. I feel that old feeling coming on. I won't plead no more. I walked alone. I want you so bad. I've got to change. I'll go crazy. I know it's true. And I do just what I want. I don't mind. I'll never, never let you go. I love you, yes I do. I've got money. I don't care. I got you. I can't help it. I can't stand myself. I got the feelin'. I guess I'll have to cry, cry cry. I love you. I'll lose my mind. I don't want nobody to give me nothing. I'm shook. I'm not demanding. I cried. I'm a greedy man. I got a bag of my own. I got ants in my pants. I need your love so bad. I refuse to lose. I never, never, never will forget.

COVER: from BLACKSNAKE/
SWEET SUZY (72), a Russ Meyer
movie you never saw.

LETTERS



PAPA

I seem to recall that there's this thing they do (probably in Australia, that's where most of this bizarre shit comes from) called, I believe, "Gurning" which basically comes down to making funny faces. This guy won one year and the AP or UPI got hold of the photo and it appeared everywhere back in the 60s. - **Bill Kunkle (Las Vegas)**

While vacationing in Myrtle Beach, South Carolina last September, we visited Ripley's Believe It Or Not! museum where a shrine to Papa Oom Mow Mow is prominently displayed. Papa also figured in a giant-screen projection TV presentation. The same Papa footage used by the museum used to be shown in film loops by Cincinnati (and Dayton's) great all night movie host Bob Shrieve. He once combined it with Mel Blanc's famous "S-son of a B-B-B..." outtake. Shrieve, who was on various local outlets from 1964 until 1985, died last February. He recorded a disarmingly (and disappointingly) straight crooner's LP on James Brown's former label King in 1970. Also, "Go Little Camaro Go" on The Ramones' underrated "Halfway To Sanity" LP features a Papa chorus. - **Tim Lucas (VIDEO WATCHDOG, Cincinnati, Ohio)**

The gentleman with the interesting lower lip you call Papa Oom Mow Mow is quite well known here in the U.K. In northern counties like Lancashire, there is a sport called gurning. This involves standing in a line with other contestants, and on your turn placing a large leather horse collar around one's neck and making the ugliest face possible to win. Some of the faces people make are truly astonishing! Your particular gentleman is taken from a clip of film from some mid 50s British TV news magazine or documentary show, or maybe even from one of the last cinema newsreels, which often shows up on comedy shows, usually with the addition of a "slurping" sound effect. In the original, he didn't have the Salvador Dali mustache, which has been added at a later date. The clip actually went on up the line to show several contestants, but Papa was definitely the best! Gurners still turn up from time to time when local TV news shows have nothing better to report. Also- recent rerun of MOONLIGHTING featured a burst of Surfin' Bird when a crook who keeps a lot of birds in cages was shown. - **Marc Gascoigne (Nottingham, England)**

A younger "Papa" (black and white footage of a guy gurning) was recently seen on a Busch Beer commercial. Last issue we showed a Papa bag from the Bluedoor Bookstore in San Diego. Some sensitive and misguided patrons have been complaining to the store that Papa's face is offensive and the store should stop stop using him! This important information was sent in by Steve Johnson (Cleveland) and Robert Segedy (Northampton, Mass.). And thanks to Bill Jones (N. Canton, Ohio) for his tape called "Where's Ghoulardi?" featuring a song with the lyrics, "Where's Ghoulardi? Where's Ghoulardi?..." For you confused new PSYCHOTRONIC readers, Ghoulardi was the legendary horror host in Cleveland (63-66). He constantly interrupted crucial scenes of the late night movie and cut in the famous clip of a British guerning champ (see letters above) accompanied by the Rivingtons singing Papa Oom Mow Mow. Another example of Papa's worldwide influence, here's Roy Williams, that big weird guy that used to terrorize mousketeers on The Micky Mouse Club, doing a Papa impression in 1957!

Papa Oom Mow Mow was used by the Swedish Social Democratic Party in a commercial during the 1988 election. - **Albert M. Engstrom (Solna, Sweden)**

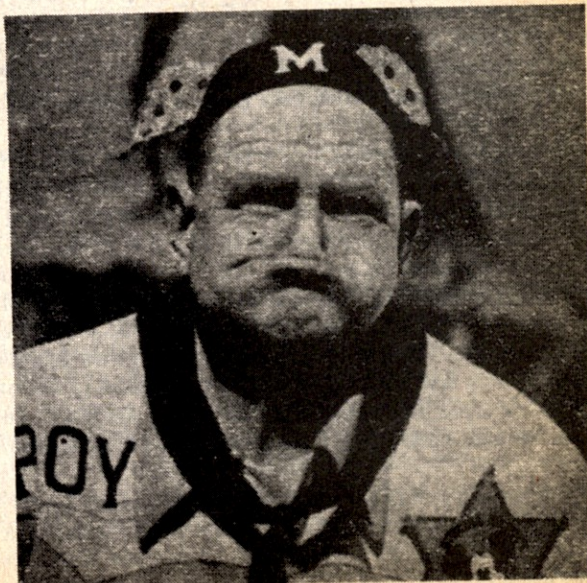
An Italian band called Equipe 84 does a version, "Papa' E Mama" on an album, Cominciamo A Suonar Le Chitarre, released in 1976. The actual songs were probably recorded in the early to mid 60s. Their version of Papa is pretty faithful and in Italian too! - **D. Pressman (Hyannis, MA)**

In THE EXECUTION OF PRIVATE SLOVAK (74), Gary Busy (who plays a hillbilly) is doing the Eefin Annie (a great early minor early 60s hit by Joe Perkins) and part of the lyrics he sings are "Papa Oom Mow Mow". - **Dr. Oldie (Providence, R.I.)**

A friend of mine at work here at the fabulous US postal service is getting me the short snippet of the McHale's Navy crew singing Papa Oom Mow Mow on videotape. It was an outtake shot while the P.T. boat was traveling to an offshore filming location. A friend of my friend was a member of the studio camera crew. - **Tony Orr (Reston, Virginia)**

Hey Baby, what's the word? Hey baby, have you heard? What's the latest - How's your bird? How's your brother? How's your mother? How's your Aunt Fanny? How's your granny? This is absurd - How's your bird? How's your bunyon? How's your grunion? Now I'm stuck. Lotsa luck. This is absurd. - How's your bird? How's your fern? How's your ear lobe? How's your elbow? How's your foot? (And don't forget your sister). - **Frank Zappa, (1963) Los Angeles** This important Papa/Bird song includes the same kind of snorts and funny voices (You dirty fink!) that Zappa later became known for with The Mothers Of Invention. See this issues Timothy Carey interview for more.

Also watch for a great new British compilation album from Big Beat records including "The Bird Is The Word" by Rocky Roberts and the Airedales. You might remember this soul/dance band from THE WILD WILD WORLD OF JAYNE MANSFIELD! They were from L.A., but lived and recorded in France. Their bird ("ti beurd") song originally was on two different 60s French Barclay E.P.s. Info from Bal Croce and Mike Delanian (London) who release lots of great tapes (PLAN 9, SHE DEVILS ON WHEELS...) on their Mondo Movies label in the U.K.



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KARLOFF

The first movie sets I ever visited were those four Karloff films. I wrote an article about it, all wide eyed with fan wonder, for **FAMOUS MONSTERS** at the time; there's even a picture of me with Karloff, in which I look disconcertingly like Peter Billingsley (**CHRISTMAS STORY**)! The last of the four to film was **INCREDIBLE INVASION** (shooting title of **ALIEN TERROR/SINISTER INVASION**), making it Karloff's last movie. The one with the shortest American shooting schedule was **DANCE OF DEATH**. I was invited back several times after my first visit (with Forry Ackerman) by (producer) Louis Enrique Vergara, because we were both fascinated by **2001**, which had just opened. Vergara was an odd man, very interested in film as art, but utterly interested in making a film with any art to it. He loved hiring the classic old American actors, and like everybody else on the set, was in awe of Karloff. Yerye Beirute was a sweet -tempered, very friendly man, who was proud to work in a movie with Karloff and proud of his own reputation as a monster actor. The other Mexican actors were mostly bored. The movies were not shot at Columbia studio, but at a tiny stage on Santa Monica Blvd., mostly used at the time for commercials; it's still in business. (Director) Jack Hill was fascinating with the idea of doing what is now called "video assist" (an idea that Jerry Lewis originated), and had tied a video camera to the top of the film camera, to give himself instant dailies, but this never seemed to work out the way he wanted. I was stupefied by Karloff's presence, barely able to speak at all when he was around. He sat in a corner in a wheelchair, or in his tiny dressing room, holding an oxygen bottle and studying his lines. Your wrap up of his final years was excellent, though brief, of course. However **THE SORCERERS** and **THE VENETIAN AFFAIR** were misspelled, and only one of the A.I.P. films was based on Poe (**THE RAVEN**). Karloff was scheduled to appear in the movie that finally was released as **HORROR HOUSE** and was replaced in the cast only at the last minute. During this time Karloff and Fritz Lang met for the first time (at Robert Bloch's home) and found they liked each other immensely, although I suspect that Karloff would have been irritated by Lang's well known directorial arrogance. - Bill Warren (L.A.)

In the review of the Boris Karloff film **CULT OF THE DEAD** you seem to imply that Baron Samedi is but a character played by Jeffrey Holder in **LIVE AND LET DIE**. From Graham Greene's novel **THE COMEDIANS**: "Any news of the Baron?" It was the name given to the President as an alternative to Papa Doc (Duvalier). We dignified his shambling shabby figure with the title of Baron Samedi, who in the Voodoo mythology haunts the cemeteries in his top hat and tails, smoking his cigar." **THE COMEDIANS** is a good introduction to the political implications of those ancient beliefs, and it helps to explain the terror of Haitian Voodoo in a much better way than the simple minded Wes Craven film **THE SERPENT AND THE RAINBOW** (a bastardized version of an authentic study of voodoo of the same name). The idea that the film missed was the true horror and power of voodoo lies not in the fact that the magic is real, but that Haitians believe it to be real. The Duvaliers (along with their inhuman, sunglass-wearing secret police, The TonTons Macoute) and Haitian politics were inseparable from the fear and worship of voodoo. In fact when Baby Doc was overthrown a few years ago, the tomb of Papa Doc was desecrated by an angry mob. They found to their horror, but not necessarily to their surprise, that his body was not in the tomb. Thank you for being the only magazine that includes The Cramps, William Kerwin, and Alan Hale Jr. between its covers. - Scott Rogers (Madison, Wisconsin)

MARINS

Is the illustration on page 43 one of the Ze Do Caixa comic books you mentioned? -Tim Murphy (El Monte, CA) See next letter.

A Luta de Ze do Caixo com o Diabolo (page 43) is a cordel pamphlet. Cordel is a traditional form of Brazilian folk literature - usually short

single-issue stories of passion, retribution or adventure, often in a humorous vein - written in verses by self educated storytellers and lyricists and printed in cheap pulp editions and very popular in both urban and rural areas in the North and Northeast. The fact that a movie character, Ze, was sung about in a cordel is further proof of the immense popularity enjoyed by Marins. About half of Marins' "30" features were amateur silent productions in 16mm and 8.5mm that he showed at local fairs and makeshift theatres in country towns, often taking along his troupe of actors who'd read their lines aloud. He didn't host "130 TV films" but was offered a weekly TV show named after his **O ESTRANHO MUNDO DE ZE DO CAIXAO**, in which he introduced a half hour horror story staged on the TV station studio. The untranslated "Fogo-fatuo" that impressed the young Marins is what is called will-o-the-wisp in English - that flickering light that flits above swamps and cemeteries, formed by the combustion of decaying organic matter. You may have noticed that many names in the opening credits to **ESTA NOITE...** and **A MEIA NOITE...** have crosses next to them. These are people who died during production and they were not few! Marins' reputation of being a jinxed filmmaker was well publicized. -Horacio Higuchi (Quincy, MA) Thanks again Horacio for the information on Brazil's Jose Mojica Marins.



Flint Henry (King Of Prussia, PA)

JULIE ADAMS

Congratulations to Dennis Daniel for finding Julia/Julie Adams: she's always been a personal favorite and I've always thought her jarring appearance in **THE LAST MOVIE** incredibly erotic. I'll never forget her lovemaking scene with Whit Bissell in **PSYCHIC KILLER**, one of the most surprising scenes in horror pictures. -Tim Lucas (Cincinnati)

OBITS

Genuinely shocked is how I felt reading that Cal Beck had died. **CASTLE OF FRANKENSTEIN** #14 changed my life. I've never even seen a photo of the guy. I think you'd have done better to run a whole page on the man rather than the other whozis I never heard of. I feel fucking cheated when somebody I truly admire

dies. - **Hugh Shelton (Centerline, MI)** For a full page on Beck (with a picture), check out **MIDNIGHT MARQUEE #39**. \$4 from Richard Svehla, 4000 Glenarm Ave., Baltimore, MD 21206

I think that the death that disturbed me the most was that of Jock Mahoney. Thanks to various people, I met Jock, as he really was called by all his friends, a big, warm-hearted cowboy who was a little bitter toward the end. I don't know anybody else who was a star stuntman, a star in serials, in two reelers, in TV series, and in movies. **HOOPER** was not based on Jock, but on Buddy Joq Hooker, however in the movie, Brian Keith plays Jock - by name even. - **Bill Warren (L.A.)**

I know it's subjective, but your description of Keith Haring's work and images really missed the point of his unique talent. He saw radiant baby as a positive, life-affirming image, not post-nuclear. Alan Browne's **FORTY DEUCE** had limited release. I saw it at the Castro and am positive it played with **MIXED BLOOD** at the Strand. - **John Rowberry (San Francisco)**

Very interested in your stuff about the dire sounding **BRUTES AND SAVAGES** and in particular its narrator, British actor Richard Johnson (best film **THE HAUNTING**), as I share a house with his son! Johnson is best known in the UK for voiceovers on Esso petrol adverts saying, "Put a tiger in your tank." - **Marc Gascoigne (Nottingham)**

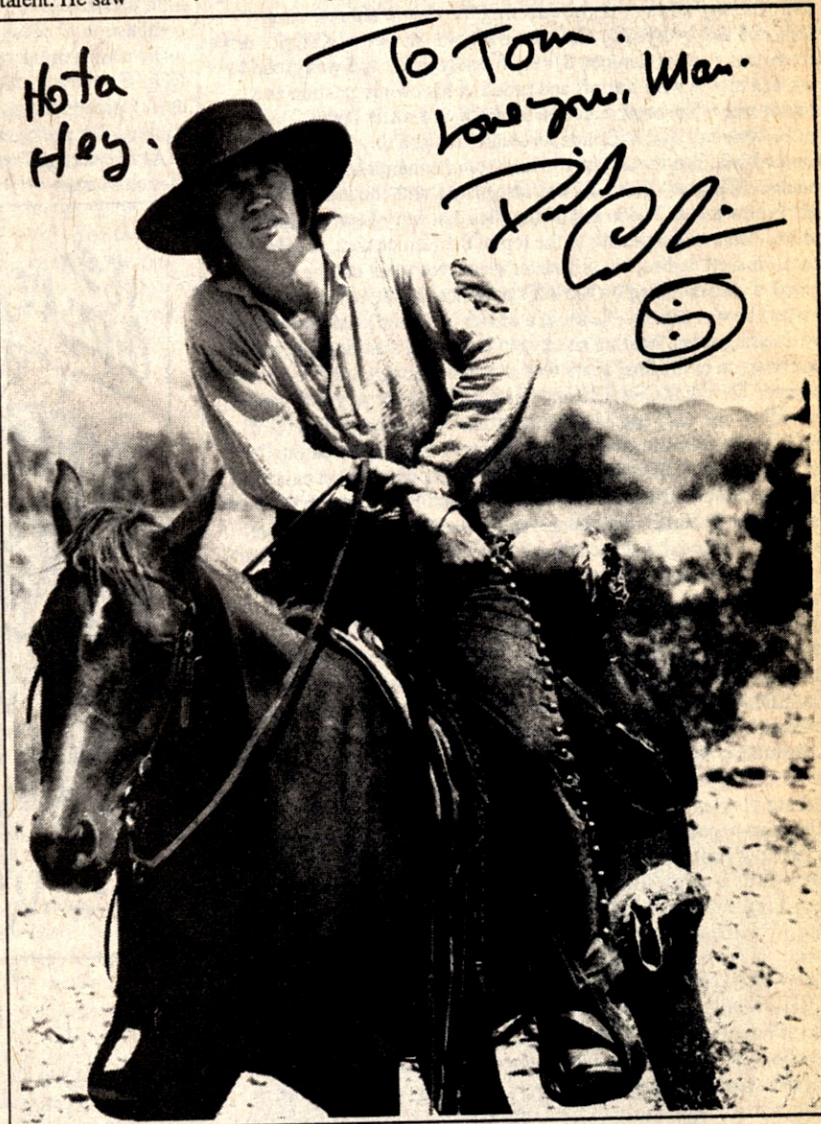
INHUMANITIES is an utter piece of stolen crap, as Kilgore points out, consisting largely of footage from **TRAP THEM AND KILL THEM**. Also, the "gourmet" monkey scene you consider suspect in **FACES OF DEATH** is exactly so. Most of the faked footage, including the monkey head, was done through one of the largest and most respected effects companies in Hollywood, The Make-Up Effects Lab. They receive credit under art direction as M.E.L. Ray Atherton, the producer of **MEATCLEAVER MASSACRE** had that wonderful bit in **HENRY** as the black market TV dealer who gets his head crushed. He and Nick "MANSON FILE" Bougas are releasing **HOLLYWOOD DEATH SCENES** (Wavelength Video, PO Box 1290, Burbank, CA 91507). They uncovered an incredible photo/diary that an L.A. police officer kept while patrolling in the 30s and 40s. They intercut beautiful old Hollywood glamour footage with the grisly photos and got Anton Lavey to host the upcoming mondo spectacle. I'd also like to thank Anthony Timpone and Bill Lustig for putting me through to Joe Spinell three years ago. - **Tom Rainone (Arlington, Texas)** More of Tom's excellent interviews will appear in future issues of **PSYCHOTRONIC**.

We also received another amazing list of nearly 80 more "mondo" movies that we did not include in the two part article (PV #3 and 4) from David Flint, editor of **SHEER FILTH** magazine (Stockport, England). If anybody's interested send a S.A.S.E. and I'll send a xerox. Some others who sent lots more Mondo information and titles that we don't have room for were Max Della Mora (**GOREZILLA** magazine, Milan, Italy), Steven Otero (Whitestone, NY) David Kerekes (Manchester, England), and Paul Kevern (Dorset, England).

CARRADINE

When discussing the David Carradine film **WARRIOR AND THE SORCERESS**, it says "E.C. comic's Bill Stout co-wrote the story..." True, but Stout was born in Salt Lake City in 1949. E.C. Comics flourished when he was a baby! No doubt Stout is a great enough artist to have worked for E.C. and his work has the E.C./Frazetta type style. - **Ron Wilbur (Liberty, N.Y.)**

David Carradine apparently goes to the San Diego Comic Con almost every summer, and like Mark Hamill, who also goes, wanders around unrecognized. At a left wing magazine fundraiser, I happened to ask Pete Seeger what he thought of **BOUND FOR GLORY**. Seeger liked it. Arlo Guthrie did not. - **Bill Warren (L.A.)**



With great excitement I read Your I/V with David Carradine. At last a thorough and well written one, and even I, who pride myself on knowing "everything" on David Carradine, only spotted one mistake (birthdate is 8th Dec.) and I learnt such a lot of interesting facts, new to me. - **Maria Porak (PO Box 689, Prospect E., Adelaide, S. Australia 5082)** Maria is president of the International David Carradine Fan Club.

BACK TO THE PAST in the Carradine filmography is the same film as **FUTURE FORCE II. NOWHERE TO RUN** was also released as **TEMPTATION BLUES**. **ANIMAL PROTECTOR** is on tape as

FATAL SECRET. Add *DUNE WARRIORS* (shot in the Philippines) and *FUTURE ZONE* to his upcoming release list. David Carradine personally called the *PSYCHOTRONIC* answering machine (nobody was around at the time) to say he thought his interview/career retrospective was "wonderful"! Local New York TV stations have recently been showing his movies (*CIRCLE OF IRON*, *KUNG FU*, *LONE WOLF McQUAID*...) and copies of *DEATH RACE 2000* are all over now for under \$10!!

David is truly one of America's most underrated actors and in-depth articles like the one by Ton Rainone are hard to come by. But one major flaw in the interview has to be the total absence of movies with David directed by Alan Rudolph like *CHOOSE ME*, *WELCOME TO L.A.*, and most notably, *THE MODERNS*, which I think contains David's best performance to date. -Travis J. Masch (San Francisco)

OHIO

I find it quite astonishing that you have not dwelled on the superb Minneapolis jazz tinged hardcore band *FIREHOSE*, whose young singer/guitarist is known to all as Edfromohio! - Marc Gascoigne (Nottingham)

TANGERINE DREAM

Incredibly, here are still more albums and soundtracks by the very active group (PV #3). These are from Charles D. Cohen DMD (Northhampton, MA): 81 *STRANGE BEHAVIOR*, 82 *THE SOLDIER*, *LOGOS* (Live At The Dominion in London), 85 *THE PARK IS MINE* (HBO), 87 *A TIME FOR HEROES* (Official theme music of the 87 Special Olympics, a 12")

RECORDS

I would like to see a wider view of music if that is possible. The dreck that you are reviewing now is dull and the usual tripe that succeeds because it is format. A rowdy hand of applause for mentioning The Cramps and Scrapping Foetus Of The Wheel. - Vince Cornelius (Prospect, Ohio). *The music reviewed is what people send us. Vince included the program for The 4th Annual 24 Hour Science Fiction marathon at Columbus' Drexel Theatre, which included IT CONQUERED THE WORLD, 20 MILLION MILES TO EARTH, MONSTER OF PIEDRAS BLANCAS and HIDEOUS SUN DEMON: THE SPECIAL EDITION.*

ETC...

Just saw *PENITENTIARY III* which blew my mind it was so, er, *PSYCHOTRONIC*. Tony Geary looks like he may become a master of weirdo character roles. It's the Haiti Kid, not Haitian Kid who was Midnight Thump Jessup. I still remember Roddy Piper stringing him up with duct tape and shaving his head preparatory to the first *Wrestlemania*. - Bill Kunkle (Las Vegas)

That "spinning machine" you refer to in *FACE OF THE SCREAMING WEREWOLF* is the same prop that Joseph Cotten and George Sanders are stuck in in *FROM THE EARTH TO THE MOON* (58). Interesting that it found it's way into a Mexican horror film. - Tim Murphy (El Monte, CA)

Jean Arlis (*HOMICIDAL*) was disclosed as being Joan Marshall in William Castle's (out of print) autobiography. She was in the *STAR TREK* edpisode "Court Martial" and "Dead Man's Shoes" on *TWILIGHT ZONE*. -Larry Dalrymple (Broadway, New Jersey) *The Arlis/Marshall confirmation was also pointed out by Dewzy Webb (Phoenix, Arizona)*

I enjoy *PSYCHOTRONIC VIDEO* very much. As a priest in a Catholic High School, I like to keep informed about aspects of culture to which I am not usually a participant. I wish I could have access to more of the videos you review. - Gregory Fidor, St. Luke Catholic Church (Youngstown, Ohio)



DOCTOR DEATH STICKERS

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In the *PSYCHOTRONIC ENCYCLOPEDIA*, I wondered if Adrienne Bourbeau in the 1959 made in Florida wonder *WILD WOMEN OF WONGO* was actually a young Adrienne Barbeau (*SWAMP THING*, *TWO EVIL EYES*...). Robert W. Kaelin (Forest Hills, NY) sent a review of Tobe Hooper's *THE FUNHOUSE*, also shot in Florida, pointing out that Bourbeau (who is not Barbeau) was the second unit director!

I have only just seen the review of the 1965 film *DEMON HUNTER* (PV#2), the first mention of Bestoink Dooley I've Seen in about 25 years. Around 1960 the Atlanta Shock Theatre host became none other than Bestoink Dooley. He was as far from the usual concept of horror hosts as you could get. Dressed in an ancient ill-fitting suit, complete with spats, derby and long shawl, Dooley frittered about mindlessly (and talentlessly) for what seemed an interminable time before the movie. He seemed to think that scowling silently into the camera for minutes on end, or taking large numbers of things out of paper sacks, or eating cookies, were things that would be endlessly fascinating to the slack jawed adolescent crackers waiting to see the film. How wrong he was! The fact that Dooley was eventually featured in his own monster film is information that I can scarcely deal with at this time. The thought of watching Dooley for some significant fraction of 80 or 90 minutes....At what point on the graph does do must and cannot intersect? I must, yet I cannot! If I were only Ro-man, and not Hu-man... -W. Rory Coker (Physics Dept., UT, Austin, Texas)

Brad Grinter (*BLOOD FREAK*) was an interesting guy I knew briefly in Florida. He would give classes to aspiring filmmakers and use their steep tuition to budget his films with. He made one "student" project called *DEVIL RIDER*, and another based on a famous nudist camp play called *BARELY PROPER. NEVER THE TWAIN* was a super obscure nudist-fantasy-horror film in which a man became possessed by the spirit of Mark Twain at the Miss Nude Universe Pageant. It starred Ed Trostle (who did a one man Twain show on PBS) and Richard (*CAPTAIN MIDNIGHT*) Webb, who was/is related to Grinter in some fashion. Grinter, apparently an enthusiastic nudist, looked a lot like Richard Boone. Bill Kerwin, another fellow Floridian, was nick-named "Rooney" because he personally called everything and everybody "Rooney" himself. Don't ask me why. He was in a lost nudie film called *LOVE GODDESS OF BLOOD ISLAND*, and appeared as a reporter with a loud bow-tie in Paul Newman's *ABSENCE OF MALICE* (!). - Fred Olen Ray (Hollywood) *Some other films directed by Harry Kerwin were TOMCATS, CHEERING SECTION AND GOD'S BLOODY ACRE. His brother Bill was most likely in all three.*



RESTORED CLASSICS

CARNIVAL OF SOULS (62, VidAmerica) P/D Herk Harvey, S John Clifford

After a successful 89 theatrical re-release and lots of press, good new reviews and TV coverage, this low budget cult film from Lawrence, Kansas is now officially on tape. (previous video versions were unauthorized and shorter.) This is the "director's full-length authorized version" (84 minutes), the best and most complete version we'll ever see. **CARNIVAL** was originally released at 80 mins., (but was listed as being 91 mins. before the Herts Lion 62 release). There's a fun new (black and white) introduction by Harvey ("It may come back to haunt you") and some whole scenes have been restored. Most of the new footage shows people talking (two men at the organ factory, a talk with a gas station attendant), but I think there's also more great footage of zombies. The new video version is a must, if only for the superior quality of the print. Watch Harvey's **CARNIVAL OF SOULS** again and wonder about its influence on other directors. Think about **NIGHT OF THE LIVING DEAD** (zombies), **BLUE VELVET** (birds) and **ERASERHEAD** (music) for example. A recent Nissan Maxima TV commercial even includes a direct rip-off of **CARNIVAL**'s zombie outside the car scene!



THE HEAD THAT WOULDN'T DIE (59 Chiller Theatre) D/S Joseph Green, P Rex Carlton

This sleazy horror favorite about a doctor looking for a new sexy body for his decapitated fiancée's head, has been easy to see on tape for years because Warner Home Video released a cut version. Other companies have released "uncut" versions, but this is the most complete I've seen. Filmed near Tarrytown, New York in 59, it was finally released by A.I.P. in 62 as **THE BRAIN THAT WOULDN'T DIE** (reviewed at 71 mins. and 81 mins). If you've only seen this movie on TV or on the Warner tape, here are some things you may have missed: An exposed brain during an operation, a stripper fight,

and the famous mutant-escapes-from-the-closet highlights. He (it) rips the arm off the doctor's assistant who dies a very slow death, going up then down the stairs while wiping blood all over the wall with his shoulder. It takes a bite from the doctor's shoulder, holds up the bloody hunk of flesh and throws it on the floor! The music, by the way, is great. One song goes "ooh wah ooh wah dig it dig it..."

A 1960 issue of **ESCAPADE** magazine featured an article about the financing (there were 43 investors) and making of the film. Producer Carlton planned show the doc's head being bitten off during the last reel, which would have been in color. Scenes were shot with rats menacing the head. He also said the European version would show nudity. Carlton had promoted beauty contests and wrestling events and produced **C-MAN** (49) with John Carradine, **MR. UNIVERSE** (51) a wrestling movie, and **THE DEVIL'S HAND** (59). By the late 60s he was producing Al Adamson movies. Director Green (31 at the time) had made a burlesque film called **SEX KITTENS**. In 86 he made **THE PERILS OF P.K.** with Louise Lasser and Sammy Davis Jr. Star Herb (or Jason) Evers was just in Frank Hennenlotter's **BASKET CASE II**. Virginia Leith from Cleveland (who was signed to Fox at the time) played Jan, the fiancée/head ("Ha ha ha hee hee hee..."). One of the photographers at the "art" classes is Sammy Petrillo (**BELA LUGOSI MEETS A BROOKLYN GORILLA**). The mutant was played by 7'8" Eddie Carmel, who had been "Eleazer Carmel, the wrestling champion of Israel" and "The Happy Giant Clown" on TV(!). Thanks to Gary A. Knox for sending the *Escapade* article.

ASIA

THE DEVIL (Video City, 81) D Chang Jen Chieh, P C.H. Wong, Mao Hung Chi, S Luk Pak Sang

A witch cures a screaming possessed man covered with boils by cutting open his chest and letting all the (real) snakes, worms and centipedes out. He pukes up lots of snakes. She warns him, "No drinking for three days and no women for seven weeks". He drinks, and starts puking up green slime, pus and more snakes and insects. Meanwhile Ding Dong, a meddling little kid/bellboy coaches a young man in how to impress Miss Chang. The man marries her and laughs as he takes her money and sells the family hotel. A woman he had killed, now a green faced floating ghost in a white robe with a

half mutated face, is after him though. She does impressive somersaults and leaps while weird singing that sounds like Yoko Ono is heard. When the ghost catches up with him, he cuts off his own hand and pukes snakes, worms and bugs - right into the camera. There's a surprise ending. The dubbing was (obviously) done in England. During a bar scene, Billy Joel muzak plays.

LADY TERMINATOR (SHOOTING STAR, 89) D Jalil Jackson, P Ram Soraya, S Karr Kruirowz

Somebody in Indonesia crossed **THE TERMINATOR** with a typical S.E. Asia black magic/revenge story and came up with this amazing violent action-and sex-filled movie. Since it has a western star, it even played in American theatres. In 1889 in a great looking castle on a South Sea island, a magic queen with female servants has loud sweaty sex surrounded by fog and candles, but complains, "Is there any man who can satisfy me?!". Her 100th husband tricks her by pulling a snake (the essence of her magic) from between her legs. The snake becomes a knife, lightning flashes and she walks into the sea vowing revenge on his granddaughter. 100 years later Tanya, an anthropologist (star Barbara Anne Constable, who also receives a makeup credit) goes scuba diving near the island while researching the legendary South Sea Queen. A tidal wave appears and suddenly she's tied spread-eagled to a bed while an animated snake enters her. She emerges from the ocean naked near a city and confronts a group of drunken guys busy laughing and pissing. They each die, blood spurting in their faces, while having sex with her. She gets clothes (black leather) and a room (which she mostly destroys with telekinetic powers) and starts blowing away people with a machine gun. She kills lots of people on the street, in huge malls, and in a disco, stopping only to have sex with the bell boy. She's indestructible but bullets can slow her down. She smashes up a police station where the cops were talking about bodies with the "cocks bitten off". Erica, a rock singer with a cop boy friend, is the granddaughter who the revived queen is looking for. Her great uncle is the good magician, but the dubious heros are a couple of cliched

bonehead American guys ("Fuckin A!", "I'm outa here!") who show up for the final scenes of car and tank crashes and big explosions. You won't believe it.

RARE 30s



Nina Mae McKinney in **THE DEVIL'S DAUGHTER**

THE DEVIL'S DAUGHTER (POCOMANIA) (Reel Images, 39) P/D Arthur Leonard, S George Terwilliger

A very rare 65 minute black cast zombie movie filmed in Jamaica, **THE DEVIL'S DAUGHTER** is a remake of a lost 1935 feature. Screenwriter Terwilliger directed the original version called **OUANGA** (CRIME OF VODOO). Miss Isabel feels cheated out of a banana plantation, so she uses drugs and superstition to put the owner in a trance. This movie has lots of dancing and singing as well as dice playing ("put and pay"), a cockfight, and a voodoo ceremony with a "blood dance". ("Come forth omnipotent one!). There's a tough, handsome black hero, a weak, white villain, and comedy relief from New York, ("I lived in Harlem and Sugar Hill for 25



Eddie Carmel, formally "The Happy Giant Clown", in **THE HEAD THAT WOULDN'T DIE**.

years, don't pull that jive on me!"). One character thinks his soul has been transferred into a piglet that others want to eat. Nina Mae McKinney, once billed as "the black Garbo", stars with Hamtree Harrington. An old Capitol Film 16mm rental catalog I recently found in Richmond, Virginia offers this feature as well as 39 other "all Negro" titles, including SHE DEVIL, MURDER WITH MUSIC, and SON OF INGAGI.



THE CRIME OF DR. CRESPI (Silvermine, 35) P/D John Auer, S Lewis Graham, Edwin Olmstead

Erich Von Stroheim was a great director and fascinating personality. I'd watch anything he was involved in at least once. Liberty Pictures made this 63 minute feature in one week in The Bronx after his directing career had been destroyed. It's sort of based on Poe's "Premature Burial". Stroheim, as Dr. Andre Crespi spends most of the movie behind a desk smoking and yelling at people. He's glad his former assistant (who had married the woman he's obsessed with) had a car crash. When the man is brought to his clinic, Crespi drugs him so he appears dead and has him buried alive. The only humor is about an Italian man finding out his wife had quintuplets. It's fun to see Dwight Frye as a good guy doctor, but after the opening, there's no music and the print is pretty jumpy. Auer, the director (from Budapest) went on to make lots of movies for Republic and RKO. Silvermine video put this on their ill-conceived two for one "Worst Of Hollywood" series. The other Stroheim film is FUGITIVE ROAD (34). The box claims CRESPI is hilarious. It might be a bargain, except the tape wasn't long enough for two features! I was watching CRESPI, trying to stay awake, dozed for a few seconds and was startled awake by the whirring of the VCR rewinding. I've read that the ending is the best part. It's not on the damn tape though.

VOODOO BLACK EXORCIST (VUDU SANGIENTO) (Dura Vision) D M.Cano, S S. Monkada

Here's a crazy early 70s Spanish mummy movie you might have missed, a Madrid/Miami production with some scenes shot in Haiti, Jamaica, and The Dominican Republic. On a tropical island two natives (Spanish actors in blackface) fight over a Kenya (Tanyeka Stadler). During a voodoo ceremony complete with frenzied topless black dancers, Kenya is decapitated and her (very fake looking) head is passed around. The titles show up over NASA stock footage. A LOVE BOAT type cruiser contains the casket of a mummy (Aldo Sambrell), who can change wolfman style into a "normal" scary bald man and back again. He makes a ship worker his servant, and pursues Kenya's reincarnation. He decapitates a man and puts the head in bed with her, but loses his magic ring. In Kingston he has a

man run over by a steamroller, and is interviewed on TV, "Three centuries in museums. I've learned many things!". In Port Au Prince somebody fights the mummy with a water hose. He kidnaps his lost love and takes her to a huge cave. His obvious double goes down in flames at the end. The music ranges from sitars to Davie Allen-style guitar soundtrack rock. This movie has lots of talk and flashbacks and a fire eating belly dancer. In my favorite scene, the mummy man is seen in a mirror, slapping a dancer around. The cameraman is clearly seen in the mirror, too. Director Cano also made TARZAN Y EN LA GRUTA DEL ORO (69) in Puerto Rico, starring Steve Hawkes of BLOOD FREAKS fame (!). In America it was released as KING OF THE JUNGLE (featuring "Zan" the jungle man).

ITALY

HERCULES IN THE HAUNTED WORLD (EROCOLE AL CENTRO DELLA TERRA) (Rhino, Hollywood's Best, 61) D/S/cinematography Mario Bava, P Achille Piazzi, S Allesandro Continenza, Duccio Tessari, Franco Prosperi

Unless you're a fan of Italian muscleman movies, they probably all seem alike. This was Mario Bava's first feature after BLACK SUNDAY, and it's great compared to most Hercules movies, much more colorful and imaginative. A masked goddess narrates the tale about "the fiendish Lichas, a diabolical vampire" (Christopher Lee with someone else's voice). He emerges from a coffin and the titles are shown over a revolving spiral. Lichas, who has become king, keeps his niece Deianira in a trance. She rises from a coffin and floats. Hercules (former Mr. Universe, Reg Park) and his small, comic relief friend sail to bring back a magic apple in a giant tree



Voodoo Black Exorcist

(guarded by condemned women in eternal darkness) to cure his love, Deianira. A talking rock monster tortures his friend. They go to Hades where a naked woman in chains tricks them and vines scream when they bleed. There's an eclipse and Hercules throws long, giant rocks at attacking flying corpses. The cinemascope film was scanned for TV and the video isn't from the best print.

WHITE COMMANCHE (E VIENNE L'ORA DELLA VENDETTA, RIO HONDO) (Dark Dreams, 68) D Jose Briz, P Sam White, S Robert L. Holt, Frank Gruber

For the William Shatner fan who has everything, here's a movie where that great space hero plays two parts!!! He's Notah Moon, a wild drug crazed bare chested blonde half-breed Indian in warpaint who kills white men and rapes white women. He's also Johnny Moon, the depressed innocent brother who's always being mistaken for Notah and is almost lynched. Johnny tells Notah, "Eat the peyote, drug of the devil! Dream your dream of hate! One of us must die!". After a lot of doublecrosses, misunderstandings and killings, and a long Notah speech to his people, the Indians and the townspeople are all at funerals and the two opposing Shatners face each other in a battle to the death! This ultra cheap spaghetti western filmed in Spain has some Leone-style face close-ups, jazz (!) music and Joseph Cotten as the sheriff. You might know co-star Rossani Yanni from Paul Naschy horror movies. The print is so washed out that the sky (and Shatner's pants) are usually purple.

MIKELS AND MILLIGAN RETURN

WEIRDO, THE BEGINNING (Raedon, 88) D/S/cinematography Andy Milligan, P Kenneth Haker, Neva Friedenn

The once-prolific Staten Island based Andy Milligan hasn't had a film released since **LEGACY OF BLOOD** (78), a remake of his **THE GHASTLY ONES** (69). Milligan fans will find his usual bickering miserable characters, but this talky west coast movie tries to be artistic (lots of blackouts), sensitive, and sensational. Donny (Steve Burlington) lives in a shed behind an old lady's house, does errands for her and collects junk. Long haired locals torment him, beat him up and make him crawl like a dog. Donny seems like a fairly normal, shy, young voyeur but people talk about him like he's a monster. He makes friends with a lonely, short, nice girl in a leg brace who had been raped (and looks like Heather Lagenkamp). His horrible mother calls him stupid, beats him with a belt, and says his father was her brother. She cuts an angel food cake with a meat cleaver. There's a (very phoney) decapitated head, a cross thrust thru a woman's chest, electrocution by Xmas lights, a pitchfork thru a neck, hands cut off, and puking, but nothing is really shown happening. One of the brief topless scenes features porno star Gina Carrera (I think). At the end Donny's girlfriend asks, "Why can't people be nice to one another?" Original **PSYCHOTRONIC** contributor Charlie Beesley and almost **PSYCHOTRONIC** contributor Scott Means worked on this.

WARCAT (TWE, 87) D/cditor/music/FX Ted. V. Mikels, P Jeffrey C. Hogue, S Gary Thompson

This is the first released movie directed by Mikels (Theodore Vincent Mikacevich) since 10 **VIOLENT WOMEN** back in 78. An athletic female writer arrives in a small town. She catches fish with a sharp stick, runs a lot, and sings "Blowin' In The Wind" (!). A camouflaged military survivalist group in the desert, led by "the

Major", easily wipes out a group of partying dirt-bikers but spares one female who they lock in a cage for sex. A stupid construction worker kidnaps the nature-loving writer and is whipped by the Major. She's tied up and raped (offscreen). She escapes, and during endless chase, kills off the men by cutting throats, stabbing eyes and using snakes, traps, and dynamite. Shot under the title **ANGEL OF VENGEANCE**, it was started by Ray Dennis Steckler! Steckler's touch is evident during "meanwhile" scenes where two goons (like the ones in **THE THRILL KILLERS**) rob and kill couples. They meet up with the victorious killer heroine at the end.

GERMANY

SUCCUBUS (NECRONOMICON-GETRAUMTE SUNDEN) (Aplause Pro. Inc., 67)

D Jesus Franco, P Adrian Hoven, S Pier A. Caminnecki

SUCCUBUS was a 1969 X-rated Trans-American release, one of the few Jesus Franco movies to receive a theatrical release in America. It has a dream vs. reality plot, so anything goes. Michel Lemoine, a French actor with glowing eyes narrates: "She had done well...a disciple...a devil on earth". She (Janine Reynaud) is part of an S and M nightclub act, teasing a tied up couple then stabbing the man. She lives in a castle, dreams about sex, then killing men and wanders around Lisbon in a red robe. Franco regular Howard Vernon plays a word association game with her; "Justine. Love. Religion. Gomorrah. Goethe. Kafka..." There's a lot of pretentious Godard inspired dialogue. In a discussion about what's antiquated, The Rolling Stones are deemed "not bad, but antiquated". Sugar cubes are passed out at a party (complete with a dwarf and a guy in drag) and people bark on their hands and knees. She tells her shrink that horror films are her weakness and the camera scans over all the old Aurora monster models (!). There's also a long sex scene shot through a fish tank (the tank is in focus), a lesbian scene, mannequins that come to life, an eyeball stabbing, a jazz soundtrack, and a scenic drive through West Berlin. What more could you ask for? Unfortunately this print is worn and has pretty bad sound.

**"WEIRD
AND WAY-OUT,
EROTIC-SEXY!"**

Bob Salmaggi

Because of the unusual nature of the title, we suggest you call

for the full meaning so that you will not be surprised by the sophisticated subject matter of this film.

succubus

THE sensual experience of '69

This motion picture is rated **X** adults only, naturally.



VAMPIRE HAPPENING (GEBISSEN WIRD NUR RACHTS)
(United, 70) D Freddie Francis, P Pier A. Caminnecki, S August Rieger

Freddie Francis is a famous, award winning British cinematographer (THE INNOCENTS, ELEPHANT MAN, GLORY...), but he also directed lots of (mostly horror) movies. He made several in Germany: THE BRAIN (62), a DONOVAN'S BRAIN Remake, TRAITOR'S GATE (64) an Edgar Wallace film, and this vampire/sex comedy. It tries to copy Polanski's FEARLESS VAMPIRE KILLERS, complete with an all-vampire costume party and Ferdy Mayne as Dracula. Pia Dagermark (the producer's real life wife) plays Betty Williams, the blonde Hollywood movie star (also a Baroness) who inherits a castle next to an all girls school run by monks. Her great grandmother is a revived witch. Dagermark plays both characters so there's all the expected role switching and confusion. A monk becomes a vampire and lives in an open grave. In dreams a naked woman is put on the rack in the castle torture chamber and a topless woman runs through a forest of skeletons (not as good as it sounds). It's all pretty dated, silly and hard to sit through. Dracula arrives in a "bat copter"



Brunhild in MAIDEN QUEST

MAIDEN QUEST (UND DAS SAGENHAFTE LIEBESLEBEN DER NIBESLUNGEN, THE LONG SWIFT SWORD OF SIEGFRIED) (Private Screenings, 71)
P/D/S David F. Friedman, D Adrian Hoven

After years making adults-only movies in America, David F. Friedman went to Munich and produced this comic sex remake of Fritz Lang's classic 1924 epic DIE NIBELUNGEN. It copies the original script pretty closely and was a hit in Germany (running two and a half hours!). While it was being shot, CABARET was being made on the next studio stage. Friedman Americanized and shortened it for his Entertainment Ventures company. Russ Meyer regular Stuart Lancaster dubbed the voice of the king. Star Raymond Harmstorf

(known in Germany for playing Jack London on TV) became "Lance Boyle" in the US credits. Although there's no dragon, the story includes the magic invisibility cap, a wall of fire, a trip to Iceland, a torture chamber, and the insatiable Brunhild and her all-female army wearing Barbarella-type costumes. Although it's a well produced costume film, this is a sex movie and there's lots of nudity and very energetic sex. Siegfried has sex in a bam and sex with servant girls. There's an orgy, topless dancers, voyeurs, and (best of all) sex with an invisible man. This is the first look American's got of Sybille Denninger (now Sybil Danning) as the king's sister Kriemhild (pronounced "Cream-held"). She has pretty wild eyelashes and a surprising lesbian scene. The soundtrack uses Wagner and some funny, out of place rock music with electric guitar leads. The video print is very good, although it's obvious that some parts are missing. Director Hoven also produced SUCCUBUS and MARK OF THE DEVIL.

WEST VIRGINIA

CHILLERS (88, Raedon) P/D/S/editor Daniel Boyd

CHILLERS is a very well made, serious horror anthology from S. Charleston, West Virginia. Five people miss their Ohio Valley bus and spend time at the station telling each other scary tales. A girl has an affair with a guy she met at an indoor pool (they have sex in the shower), but he's really a scary looking ghost with white eyes and a deep head wound. In my favorite story, a kid tells about a camping trip where the wimpy adult leader turns out to be a scary crazy killer. A woman has an encounter with a TV newsman /vampire. A young guy can wish dead people listed in newspaper memorial ads back to life. A professor tells about a female student who was possessed by an Indian spirit. The characters all come together in the fun, DEAD OF NIGHT-inspired, bus to hell, ending shown on the video cover. All the stories have clever plot twists and the music (some songs sound like Lou Reed) and effects are mostly top notch. 33-year-old director Boyd, from Martinsburgh, WV, previously made documentaries. He's a professor of communication at WV State College.

STRANGEST DREAMS (90, Video release soon) Co- P/D/S Daniel Boyd, P David Wohl

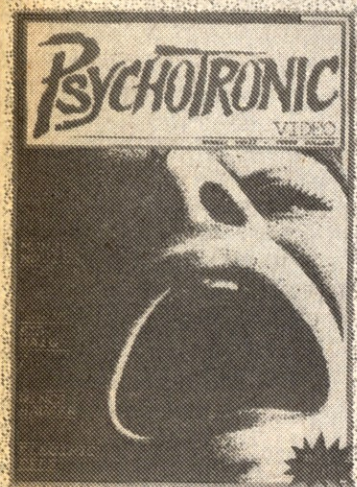
Daniel Boyd returns with this ambitious, unpredictable (and often funny) comedy/science fiction feature. Walter, a sensitive dentist (Jim Wolfe, also in CHILLERS) and Rick, a yuppie accountant (Guy Nelson) go to rural W. Virginia to stay at a cabin. They insult each other by calling each other 'mo's. On the way they stop at a gas station tourist attraction, The House Of Dung, then find an reptile-like Alien who has crashed in a spaceship. The alien splits open, revealing Nova (Eliska Hahn), a pretty blonde. Nova has a ray gun and chugs Coors. Johnny Angel, a (very good) rockabilly singer with female backup singers does some numbers, and Jimmy Walker, an older country singer, does a song. The meandering plot includes a survivalist pot-harvesting hippy commune and the Reverend Lash, a corrupt preacher who issues mind control ear plugs to his followers and can make heads explode. Despite some nudity (swimming and sunbathing) and drugs that nobody uses, STRANGEST DREAMS is a pretty innocent and fun movie with an excellent title sequence. Troma in NYC has picked it up for distribution.

BACK ISSUES OF PSYCHOTRONIC VIDEO

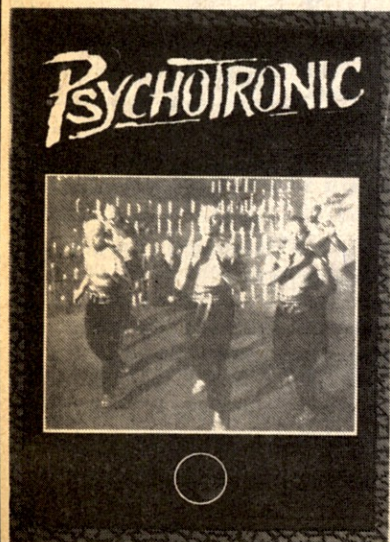
#1 SOLD OUT!!!



#2 Joe Spinnell's last interview. Ghoulardi and The Ghoul, Cleveland's legendary horror hosts. Davie Allan of The Arrows interview. Robert Wise interview. The Beauties And The Beast cover! (only \$3)



#3 History of MONDO Movies, Part #1. Interviews with Sid Haig and Wings Hauser. The Electric Eels and Tangerine Dream. Sadismo cover. (Only \$3)



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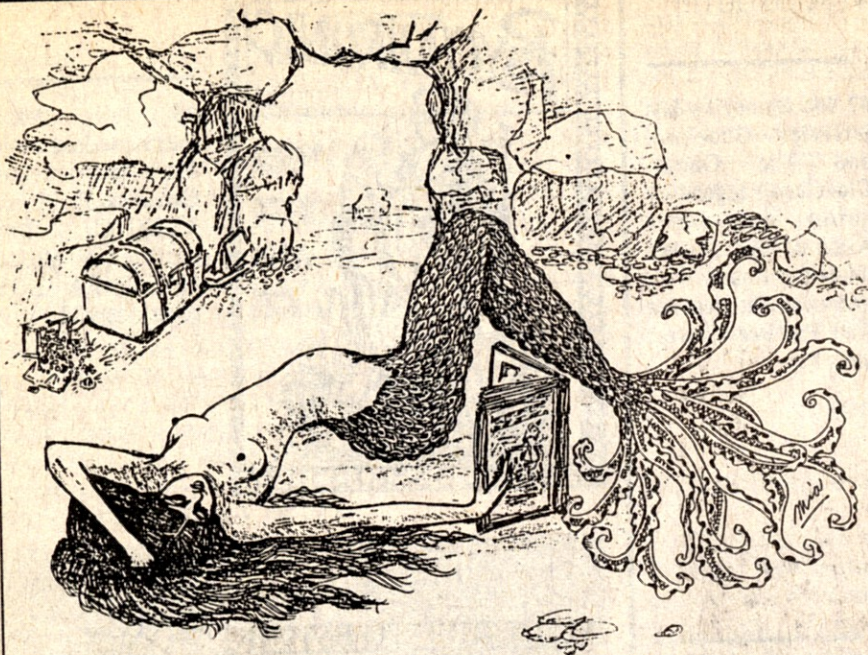
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Next Issue (#7) Interview with Spanish horror star Paul Naschy! Interview with Captain America - Peter Fonda! Fanzine guide. Don't miss it!!

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BOOKS



BLACK ACTION FILMS (McFarland \$37 pp.) James Robert Parrish, George H. Hill

While there are several good books out about black actors and black cast films (notably by Donald Bogle), they tend to concentrate on older features and positive role models, understandably spending little time on action, exploitation and horror movies. This book is a welcome first, providing complete credits, plots and commentary on an incredible 235 features (and TV movies). There's an excellent index, quotes from reviews (usually negative), box office gross information, some good photos, and an intro by Richard Roundtree. If you want information about Shaft, Sheba, Superfly, Slaughter, Blacula, Black Caesar, Willie Dynamite, TNT Jackson, Truck Turner, Friday Foster, Lady Cocoa, or Cleopatra Jones, you need this book. Many obscure, low budget (and terrible) movies are included, but a lot are missing too. Many (non-action) movies are included just because Sidney Poitier or Richard Pryor are in them (Why not more Sammy Davis Jr.? - What about Woody Strode!?!). More space could have been used for missing independent releases like ABAR, THE BLACK SUPERMAN, GANG WARS, GHETTO FREAKS, BAD, BLACK AND BEAUTIFUL, BLACK DEVIL DOLL FROM HELL - more Rudy Ray Moore! The information here is valuable and fascinating, but the authors don't seem to have any great love for,

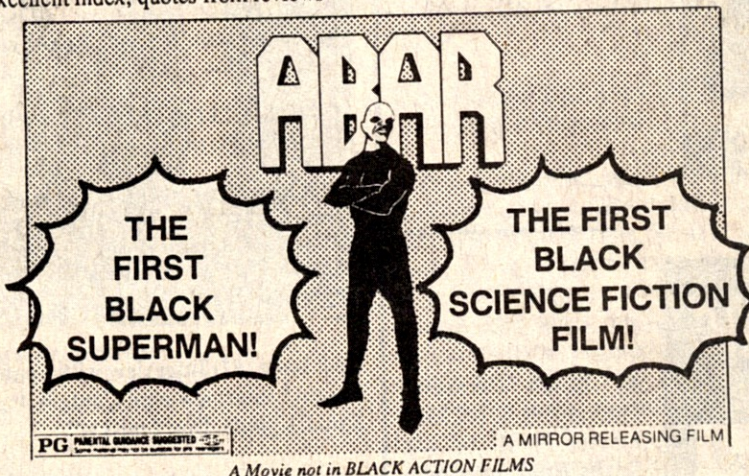
or understanding of most of the movies. I guess it was just another job. Parrish, for instance, has written over 75 books including THE GREAT MOVIE SERIES and VINCENT PRICE UNMASKED. McFarland is at Box 611, Jefferson, North Carolina 28640.

ROADSIDE AMERICA (Fireside \$9.95) Jack Barth, Doug Kirby, Ken Smith, Mike Wilkens

Like many kids growing up in America, I went on long car trips with my parents and stopped at many absurd, fascinating, fake, tacky, rip-off, and exploitive roadside attractions. Traveling from Ohio to Oklahoma could be like visiting an endless, spread out, sleazy carnival (with some occasional spots of real historical value and natural beauty). With bigger and faster highways, these tourist spots have become an endangered species. If you plan on

driving anywhere in America, this fun, illustrated book could make the trip bearable. The index breaks down the attractions by state (47), D.C., and border towns. California has the most, but Florida and Texas aren't far behind. Chapters cover science (you'll want to take the ATOMIC TOUR), celebrities (TWITTY CITY, GRACELAND, museums honoring LIBERACE and LAWRENCE WELK...), history (Civil War sites, lots of Indians, THE WITCH DUNGEON in Salem...), other lands (reproductions of the TOWER OF PISA, STONEHENGE, the actual LONDON BRIDGE...), religion (ORAL ROBERTS

PRAYER TOWER, FORREST LAWN CEMETERY...), animals (live, stuffed and fake, THE LAND OF KONG!...), and others like THE WATTS TOWER, THE NUT MUSEUM, even THE McDONALD'S MUSEUM. This book should be in your glove compartment on top of the maps. The illustrations (in color and black and white) are excellent. I actually was



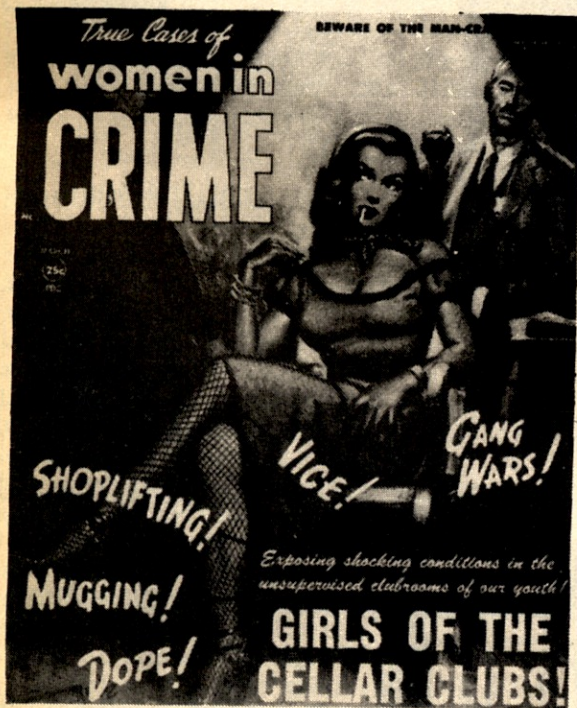
A Movie not in BLACK ACTION FILMS

taken to THE BLUE HOLE in Castalia, Ohio several times as a child and it wasn't even on the way to anything.

AMOK - FOURTH DISPATCH (Amok \$6.50) Stuart Sweezy, Brian King

AMOK is the ultimate mail order catalog for interesting, hard to find, banned, and subversive literature and books. This giant

375 page illustrated and indexed mondo book describes and offers for sale over 2500 books (plus some audio and video tapes). You can find books about mass murderers, mind control, sex, germ warfare, torture, history, cover-ups, conspiracies, drugs, films, cults, government... you name it. If you want books by Cornell Woolrich, William Burroughs, J.G. Ballard, Malcolm X, Aleister Crowley, Nietzsche, Timothy Leary... they're here. Everybody who reads can find something of interest and something else to be offended by. The AMOK catalog is totally uncensored and covers the widest possible political spectrum. You can order the catalog from P.O. Box 861867, Terminal Annex, Los Angeles, CA 90086-1867. Amok is also a store in Los Angeles. It's behind 3900 Sunset Blvd., at 1067 N. Hyperion Ave.



From UNSEEN AMERICA

UNSEEN AMERICA: THE GREATEST CULT EXPLOITATION MAGAZINES (1950-1966) (Shake \$13.45 ppd.) Alan Betrock

Alan Betrock has put out a welcome series of large thin publications covering rare old magazines and posters (see PV #4), but this is his first actual bound book. It's 112 pages long, featuring over 300 black and white reproductions of magazine covers (four per page) and written entries for each title. An opening historical sections covers the 20s through the 40s (TALES OF TEMPTATION, JIM JAM JEMS, GIRL RACKETS, SHOCK, JAP BLOOD CULT, LADIES OF THER UNDERWORLD...). The rest is an A-Z of sleazy, gossip, girlie, crime, and exploitation mags up until 1966, with information about the companies who published them, how well they sold, and how long they lasted. CONFIDENTIAL is the most famous, but you'll also find out about (and see incredible sample covers of) BRONZE THRILLS, HEP, JIVE, SHE, RAVE, COPPER ROMANCE, WHISPER, HUSH-HUSH, CHEESECAKE, PEEP SHOW, POSE, UNCENSORED, and TRUE WEIRD. Some one-shots are about Jayne Mansfield, James Dean, Sophia Loren, Rock Hudson, and Tony Perkins. One of my favorites is TRUE

STRANGE magazine, with features like "THE SHRUNKEN HEADS THAT TALK!", "THE STRANGE CULT OF ROCK AND ROLL", and "DID THE DEVIL SEND ELVIS PRESLEY?". Shake Books 449 12th St. #2R Brooklyn, NY 11215.

PANORAMA OF HELL (Blast Books \$9.85) Hideshi Hino

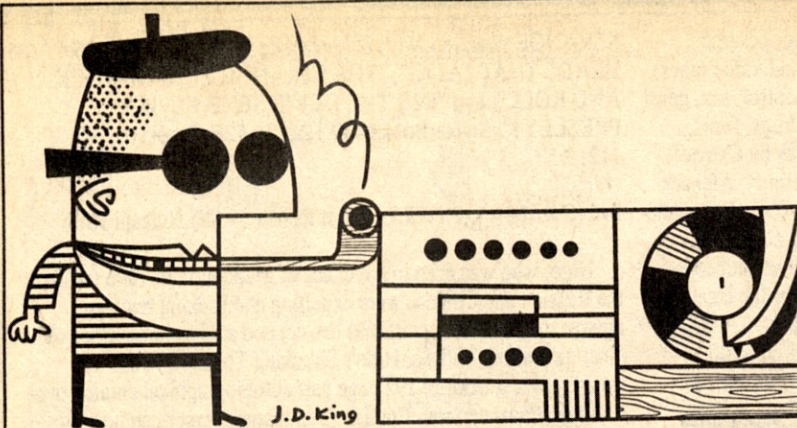
Hino, who was born in the chaos of Manchuria in 1946 (while the Russian and Chinese were expelling and seeking revenge against the Japanese occupiers) has created a 13 volume series of "manga" called "Hideshi Hino's Shocking Theatre". This imaginative, shocking, 192 page part autobiographical comic novel has been translated into English (by Japanese/American horror movie special effects artist Screaming Mad George and others) and issued in America. Extreme nightmare images from Hino's obsessed mind (and childhood) show decapitations, blood and gore, tatoos, murder, madness, torture, cruelty, and of course the A-bomb. Little Hino kneels and prays to the "emperor", his clay scale model of a mushroom cloud filed with the blood of sacrificial animals. In HELL TAVERN, one of the more comical chapters, a woman serves body parts to hungry headless corpses. Blast Books PO Box 51, Cooper Station, New York, NY 10276 (add \$1.50 for postage).



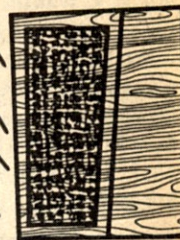
PANORAMA IN HELL

LOOMPANICS - 1990 MAIN CATALOG (Loompanics)

Like AMOK, LOOMPANICS is a large mail order catalog, 240 illustrated and indexed pages. LOOMPANICS has a more anarchistic/subversive edge to it and doesn't bother with all the classic authors. It features lots of non-fiction and how-to books about things like lock picking, computer viruses, the black marker, garage sales, avoiding taxes, revenge, fake I.D.s, self defense, surveillance, survival, weapons, bombs and explosives. It also features some short stories and rants. A notice in the front explains that the book is for adults only and that "Our books are sold for informational purposes only." They also warn that they are not responsible for books seized by authorities especially when ordered by inmates and Canadians! LOOMPANICS is at PO Box 1197, Port Washington, Washington 98368



record reviews



By Art Black

Elvis, Axl, and Cuddles McCartney to the contrary, rock & roll at it's roots aint nothing but guitar and an attitude problem. Making LINK WRAY undisputed heavyweight king of Beelzebub's boozy reprobates. Dip into Hangman's raw and frenetic collection of '64 demos, or dive into 3 volumes of Norton's MISSING LINK retrospective: It's all there. All the filth, all the wildness, all the motion and emotion you used to suspect music was invented to communicate, before modern radio wiped your mind like a wet rag 'cross the chalkboard. Listen hard, and (just as the Velvets variegatedly begat REM, Half Jap and Sonic Youth) random chords splattered across vinyl will reveal themselves as guitar genesis of everyone from Black Sabbath to the Raunch Hands, the Who to Halo o' Flies.

An American classic, captured (Rephrase: 'depicted') here in his (um) PRIME: mid 50s to late 60s, shape-shifting from HILLBILLY WOLF (Vol. 1, raggedly interpolating jump jazz, Delta blues, and tarpaper shack inbred confederate R&R, refining--redefining--resurrecting the guitar as rhythm instrument within arguably standard vocal musical references) to genuine spaghetti space cowboy mad scientist pimp serial killer mutant mute (SOME KINDA NUT, Vol. 3). Put it this way: If it's on an independent label in 1990 and you dig it, chances are 2 outta 3 Link invented it.

Segue: DIONYSUS are about as guitar oriented a label as I could name, with a recent roster spanning all levels of quality and including everything from Dickies-like amphetipop punk (BADTOWN BOYS) to 'New L.A.' attitudinal; post Cowgirls punk (KINGS OF OBLIVION, see last issue for context) to desert-fried polite pyromania punks (27 DEVILS JOKING and THE CATTLE) to my personal faves the UNTOLD FABLES, who unfortunately never once in their short lifespan recorded a song to rival their live performances. AESOP'S APOCALYPSE, an LP of odds and unevens, fares relatively well as pseudo-retro 60s acid flashbackism from a bunch of kids practically young enough to have sprung from the loins of the Ramone's first tout groupies. (Curiosity corner: LP includes a version of Q65 song "Cry In

The Night", as does the much-recommended Dionysus LP by SPORTING BACHELORS, although the writing credits differ between the discs-- my research agrees with the Bachelors, for whatever the hell that's worth.)

Segue: So speaking of guitars, Cleveland's PRISONSHAKE (Scat) may not be the best band in the world today, not quite, but they're well on their way to redesigning indieland in their own image, as did the Minneapolis mob toward the middle of the last decade, before NY & Seattle stole their cross-eyed thunder. Packaged-wise, PRISONSHAKE are the best band in the world today, from intricately constructed 45 covers to elaborate magazine assemblages with discs to the new, 1000-copy limited edition I'm REALLY FUCKED NOW, including LP, CD, cassette & 7 inch, as well as a personally eviscerated slab of

foam rubber. And though I've got most every one of the (Clear vinyl) LP songs on their prior 45s (and 45 box), and I don't listen to cassettes, and I don't have a CD player, and the 45 is a pair of redone oldies--despite all that, I don't for a minute fell cheated shelling out 17 fucking bucks for this innocently grinning package. That's how good. Damn good. Real damn good.



LINK WRAY

Segue: On the other hand, THE ROTTERS are the best band in the world today (5/25/90). Monolithic headsplitted kamikaze guitar like some kind of possessed Crime/MX80 Sound hybrid-- as might be expected from these time-warp veterans whose string of shit hot hits began in 78 with the mini-classic 'Sit On My Face Stevie Nicks' and burned up the charts over the next

decade with..uh, well, not for nothing is the Lp called PRESUMED DEAD (Baka). With songs ranging from the sublime to the insidious, early Cramps-on-crank to the honest-to-fuck Meganificence of "I must Be Lou Reed", you can expect to taste rust and blood and bile in every cut, garage vitriol matched only by the pre-Sub/Pop Dwarves topped by Tom's insaniac overdose guitar driving deities named Poison Idea, Antiseen & Sister Ray. This is a rave.

Segue: On a dissimilarly archival note, I've been punishing the lobes a lot recently with heretofore lost rippage from Australia's SICK THINGS, the IMPERIAL DOGS (imfamous

for their song snatched by Blue Oyster Cult, but well worth a girded ear for their own bikerDolls poserStooge in-ye-face antagonism), RED TRANSISTOR (Forced Exposure's entry into the re-write the 70s sweeps, pairing Von Lmo at his absolute pinnacle with Rudolph Grey at merely typical blinding lustre), and of course DISTORTED LEVELS/THE TAR BABIES (Bona Fide), a pair of pre-Chesterfield Kings nuggets throat by Greg Prevost, the later half fingered by Andy Babiuk. And mama, this ain't garage, this ain't rock & roll, this ain't even music the Spin sense of the word. Sub-basement panic punk with one eye pointed pre-Electra MC5 and t'other at the Brian James Damned. New KINGS LP out on Mirror. My promo copy came on CD, so don't ask me what the hell it sounds like.

Segue: Translated locals THE BABYLON DANCE BAND have an Okay 45 to match their archival favorite, while altered -ego ANTIETAM go BURGOO (XXX) on clear vinyl, disappointing some folks I know who retain images of these puds as velocity para-punk art-students, but I find myself slipping comfortably into the crushed- velour cell they're currently fingerpainting in soft neon around my head.

Segue: Rounding up the yesterday bands as perhaps kings (to the Imp Dogs 'queens') of the currently reappraised post-60s lost

u-ground, SIMPLY SAUCER do the Velvet thang, and they do it in diamonds. CYBORGS REVISITED (Mole) is rough studio 74 rave-ups/freakouts and live 75 sizzle from Ontario that curiously parallels Cleveland from the same era and thereafter: ,Rocker

From The Tombs-like unaffected post-Detroit hard guitar fist/face instinctual 'art', 'She Smiled Wild' era Mirrors-like headlong abandon, and one of the few true synth (as opposed to 'keyboards') players in rock, joining Ravenstein, early Eno (god help us), and the assorted Hawkwind machinists in actually augmenting atmosphere & attack with pure electronic sound. Naturally, given the proceeding, the music posits a jaded personal view of encroaching technology (Sample titles: 'Instant Pleasure', 'Here Come The Cyborg's') and just as naturally, it kicks the dick offa 94% of anything laid down in the 90s to date.

We also received OH GOD MY MOM'S ON CHANNEL 10 (a comp on Nardwuar), A.I.P. by SMERSH (Albertine), GHOSTRIDE by COUCH FLAMBEAU (It's Only A Record), ULTA VIVID SCENE

(4AD), THE JACK RUBIES, NINE INCH NAILS, and EVERYWHEN (TVT), 10 ROIR YEARS and CHICKEN CHEST (ROIR), MARSHMALLOW OVERCOAT and 3 WOMEN IN BLACK (Dionysus), and too may LPs to mention on Atlantic and Columbia.



SPORTING BACHELORS Cover Girl
JOANNA STORM

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SPARE PARTS

By DALE
ASHMUN



Just got back from living way down yonder in New Orleans for 3 months and found a lot of lovely goodies awaiting me at the old mailbox.

RAW RAW RAW, SIS BOOM BAH DEPT...The 2nd issue of the smaller format RAW (Penquin Books) is out and sports a gaw-jus cover by Joost Swarte. RAW, as most of you know, is the brainchild of art spiegelman and Francois Mouly that revolutionized the American comic book industry. The international roster of talent in Vol. 2 #2 includes Drew Friedman, Justin Green, Charles Burns, Kim Dietch, Lynda Barry and many other cool scribblers. Plus we get chapter 9 of spiegelman's epic tale of survival MAUS.

HABLA ESPANOL? DEPT...If you can read Spanish, you might want to check out the vest pocket comic EL LIBRO ROJO (available in NYC at subway newsstands, in other big cities look in your nearest bodega). Director General Rafael Torres sent us issue #1,002 (whew!) with the lead story "La Bestia Infernal" and it's poifect PSYCHOTRONIC fare, chock full of monsters, crazy priests and scantily clad babes. Mucho gusto!

SEX AND SCI FI DEPT...
XENOPHILE (\$3.50 to Palliard Press' c/o Dreamhaven Books, 1300 4th St., S.E., Mpls., MN. 55414-2029) inspired a couple of nice woodys when I read issues 1 and 2 sent in by Phil Foglio, the writer/artist of this comic. Foglio's stories mix humor, S.F., and graphic sex, so all you horny 13 year olds be sure and keep this away from your Ma and Pa's prying eyes if you order a copy!

YOU MAY THINK IT'S FUNNY BUT IT'S SNOT, DEPT...
The first issue of SNOT FOR KIDS (\$3 ppd) is billed as their "BAD ASS, BALL BUSTIN' MASKED HEROS" ish and it features a truly sick story about a dude by the name of Muff Diver. Hector Mazzorella, Matz Acker, and Stromberg cooked up this demented comic and I look forward to their next outing which will feature "Bag Boy."

NUMBER NI-EN, NUMBER NI-EN, NUMBER NI-EN DEPT...

The good folks at Malibu Graphics have put together a fine graphic novel edition of Ed Wood Jr.'s cheesy epic PLAN NINE FROM OUTER SPACE (\$5 ppd. to Malibu Graphics, 1355 Lawrence Dr. #212, Newbury Pk., CA. 91320) Adapted by John Wooley with art by Stan Timmons and Bruce McCorkindale, the book deserves special credit for following Wood's original script almost to the letter.



The Angry Ghost of Elvis Presely from GREED #4 Cover

MAG OF THE MONTH AWARD... goes to GREED (\$4 ppd. to Kurt Sayenga, PO Box 39020, Washington, DC 20016) Issue #6 includes inside poop on FLAMING CARROT creator Bob Burden, wacko songster Daniel Johnston, ginchy bands WIRE and NAKED RAYGUN and much more. #6 also reprints some sketchbook work by Steve Bissette who sent us the 2nd issue of TABOO (\$11 ppd. to Spider Baby Grafix and Publications, PO Box 442, Wilmington, Vermont 05363), the superb illustrated horror anthology he edits. Stellar nightmare makers in this ish include S.Clay Wilson, Rick Grimes, Richard Sala and Eddie Campbell. Bissette, a busy guy also sent along a copy of Another cool horror mag he co-edits (with Tom Skulan): SHREIK #2 (\$6 ppd. to Fantaco Enterprises, 21 Central Ave., Albany, NY 12210).

HOORAH FOR HOLLYWOOD DEPT... Some West coast dudes sent in a couple of swell zines for perusal. ENDLESS PARTY #45 (\$1 to Chris Amouroux, 1770 N. Highland Ave., Box 703, Hollywood, CA 90028) and BEN IS DEAD #9 (\$1.50 to Box 3166, Hollywood, CA 90028). BEN has a ton a record reviews, interviews with MY SIN, WRECKAGE, FRESHLY WRAPPED CANDIES and a great essay on SUCKDOG, a feisty L.A. band led by Lisa Carver. ENDLESS features info on DISTORTED PONY, THEE HYNOTICS, and a great full page ad about a HENRY: PORTRAIT OF A SERIAL KILLER Day being observed at Hollywood Book and Poster ("come as your favorite real-life maniac and win prizes!").

Tune in next time for a cooks tour of one of the world's #1 PARTY towns N'AWLINS! That's a big 10-4, over and out!

SANTA SANGRE

SANTE SANGRE, the latest from Polish/Chilean director Alejandro Jodorowsky (EL TOPO) is an excellent film that PSYCHOTRONIC and horror movie fans would love. Although it's an original and unique feature, parts of SANTE SANGRE will remind many viewers of PSYCHO, HOMICIDAL, NIGHT OF THE LIVING DEAD, FREAKS (and others by Todd Browning) and THE INVISIBLE MAN. The main character is a serial killer brought up in a Mexican circus. You get magic, sex, blood (lots of it), gore murders, and zombies in a very shocking, complex and beautiful symbolic masterpiece. SEE IT!



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SUSAN TYRRELL

LUNCH WITH SUSU IN HOLLYWOOD

By Stain Fairrington (+MJW)

I'm sitting next to one of the most beautiful blondes in the world. I'm sitting next to Susan Tyrrell, watching her scrawl "Eat my puff" across my photo of her from FORBIDDEN ZONE.

Upon learning that I was from Bakersfield she had requested something local, like a biker, or a cowboy, or some cowshit. I opted for the latter and presented her with a jar of fresh cowshit adorned with cut out cowboys in a bag of assorted candy. She was more than delighted and I knew then that two twisted minds had met, and this would be a fun interview. We retreated to a restaurant across the street and the following interview took place over a delightful lunch of Mexican food and vodka.

5'3" Susan Tyrrell was born in San Francisco. Jack Cramer, her father was a William Morris agent in L.A., then moved the family to New Canaan, Connecticut where Susan and her two sisters went

to school. Her British mother's maiden name is Tyrrell. Susan (or Susu) was held back two grades in school, then was thrown out. At the time, she made sculptures of dried bones. In 1964 Tyrrell, who still had black hair, made her stage debut at 17 in New York. She worked for a while as a waitress and landed small parts on popular prime time TV shows and was on the AS THE WORLD TURNS soap opera. Her only 60s film appearance was in Warhol's marathon 24 HOUR MOVIE, only screened once in its entirety, with two projectors showing different reels at the same time. Parts of it were later shown as THE LOVES OF ONDINE and IMITATION OF CHRIST. She was also in Tom O'Horgan's FUTZ off-Broadway. Around this time she lived with Candy Darling (later immortalized in Lou Reed's "Walk On The Wild Side").

"My best friend was Candy Darling. She was a transvestite who died from cancer because she was doing all these god damn shots to get herself together. She was a genius and my dearest friend. When I met her, I was sitting with Ron Link and he was just amazed by her. I was eighteen, I was a lost child who was fat and had terrible acne. And I'm sitting next to this hilarious person, she was just like Marilyn Monroe to me. I mean, just those bee stung lips and this incredible white hair, just beautiful, I was swooning over her. I was just, 'Who is this person?', and Ron leans over to me and says, 'That's a man', I thought, that's a terrible thing to say. So I had to go to the bathroom, I went in and she came in and said something like, 'Now where am I going to sleep tonight?', and I said, 'With me, at my house', and she moved in for two years. She'd always tell me, 'Susu, don't let men treat you mean.' I'd be asleep and I'd be woken up in the morning by these little ooh's because she'd be in there plucking her beard. We had a bathtub in the kitchen, so I could see everything, but I refused to look. I knew her cock was only this big, like an inch or so.

"And she was in the Navy, I had all these pictures of her

in the Navy, so she tried, she tried to be a guy, but she was a woman, all woman. The most incredible transvestite in the world, the most macho guy would pull out her chair, even after they got over what she was, they were still enamored with her. She was so velvet, so helpless, and so funny and beautiful. She was in Vogue, she was ravishing, yet so tacky. She had no teeth in front, two were rotted out, she looked like Ollie from Kulka, Fran and Ollie with this fang that came down. She had these bee stung lips, so you never saw what was in there. One night we were with Mayor Lindsay at Carnegie Hall, and all these photographers are snapping Candy, I'm just standing in the back, loaded and laughing, watching her with the mayor and Warhol. When all of a sudden, she cried out, 'My diamonds, my diamonds', and everybody was down on the floor looking and they can't find them. So the mayor tells the sweep-ups when they're cleaning to look for Candy Darling's diamonds, and it was really this fake tooth that she had. It had fallen out, that's why she dropped to the floor, as only she could do, shouting about diamonds. It was always something with her, always something hilarious with her."

Susan Tyrrell's film debut was in *SHOOT OUT*, a western starring Gregory Peck. It was an attempt to duplicate the success of *TRUE GRIT*, by the same producer, director (Henry Hathaway) and screenwriter. In the film, Susan was abducted by cowboys. During filming, she was busted on the set for five joints, a misdemeanor. The studio (Universal) hushed the matter up. The same year, she was mostly cut from *BEEN DOWN SO LONG IT LOOKS LIKE*



As Oma in *FAT CITY*

UP TO ME (based on Richard Farina's novel) and played a bisexual in *THE STEAGLE*, one of several counter-culture movies starring Richard Benjamin that nobody bothered to see.

FAT CITY made Susan Tyrrell (sort of) famous. She was nominated for a supporting Oscar for playing Oma, a hard drinking,

broken nosed woman who has an affair with has-been boxer Stacy Keach while her black boyfriend is in jail. Leonard Gardner wrote the downbeat screenplay based on his own novel about boxers in Stockton, California. John Huston, who had been a boxer himself,



With Stacy Keach in *FAT CITY*

directed on location in run down old bars and hotel rooms. Other stars were Jeff Bridges and Candy Clark. Before the film was released Susan fled to Morocco, smoked hashish and got hepatitis.

"I moved to Morocco for a year after that, because of him (Huston). I hate him, I hate him with all my mind. It's an old story, he fucked me, forced me into sexual things. Before the movie started, he took me on a trip (this is all in my play) and this is when I really quit. When he did that to me, I was never ambitious again, never wanted anything, I never cared after him, I never gave a fuck.

"But, luckily, this all happened before the movie, so I came prepared. All the boxers in that movie stayed at my house, I got a houseboat. I got away from the hotel with my two dogs, a cat, and all the boxers stayed at my place and it drove him nuts because he couldn't get to me. Women were poodles to him, he was going to end my career, he ended me. It's not his fault, I guess a better person would go on and use it to be a fabulous actress, but I just couldn't. He just broke my heart, my father had just died, and I thought he was going to be my granddad I never had or something. He was just a disgusting pig, but a real man's man, full of great stories. You know what he's like?, that character in *CHINATOWN*, he's that guy, a guy who would fuck his own daughter. Then I was horrified at what I saw at the Academy Awards, it was so tacky. When you sit there and see the fucking staples in the black felt on these giant plastic Oscars, it was just sickening. Everybody was sweating bullets, scared to death. All my favorites stars were wrecks, they looked like hideous cadavers. There's nothing grand about it, it wasn't a great year. But one good thing did happen, it was the year that Marlon Brando sent the Indian girl up and I applauded that. I was sitting with a very important producer who took my name off his table because I applauded the Indian."

Because of her New York/Warhol connections, Tyrrell was often found in the pages of *Interview*, *After Dark*, and the *Village Voice* during the early 70s. In 1973, the year of *Godspell* and Jesus Christ Superstar, *CATCH MY SOUL*, (later retitled *SANTE FE SATAN*) was an unlikely rock opera adaptation of Shakespeare's *OTHELLO*, directed by actor Patrick McGoochan. Jerry Lee Lewis

(!) and P.J. Proby had starred in Jack Good's London stage version. The film starred Ritchie Havens, with Season Hubley, Tony Joe White, and Delaney and Bonnie. It's been called "dreary", "ludicrous" and "heavy handed." ZANDY'S BRIDE, a western by Swedish director Jan Troell starred Gene Hackman, Liv Ullman, Harry Dean Stanton, and Eileen Heckart, the actress who won the 1972 Oscar that Susan was up for. Susan co-starred with Stacy Keach again in THE KILLER INSIDE ME, based on Jim Thompson's novel. Keach was a psychotic sheriff, Susan was a Mexican hooker. The cast included Julie Adams, Don Stroud and Tisha Sterling.

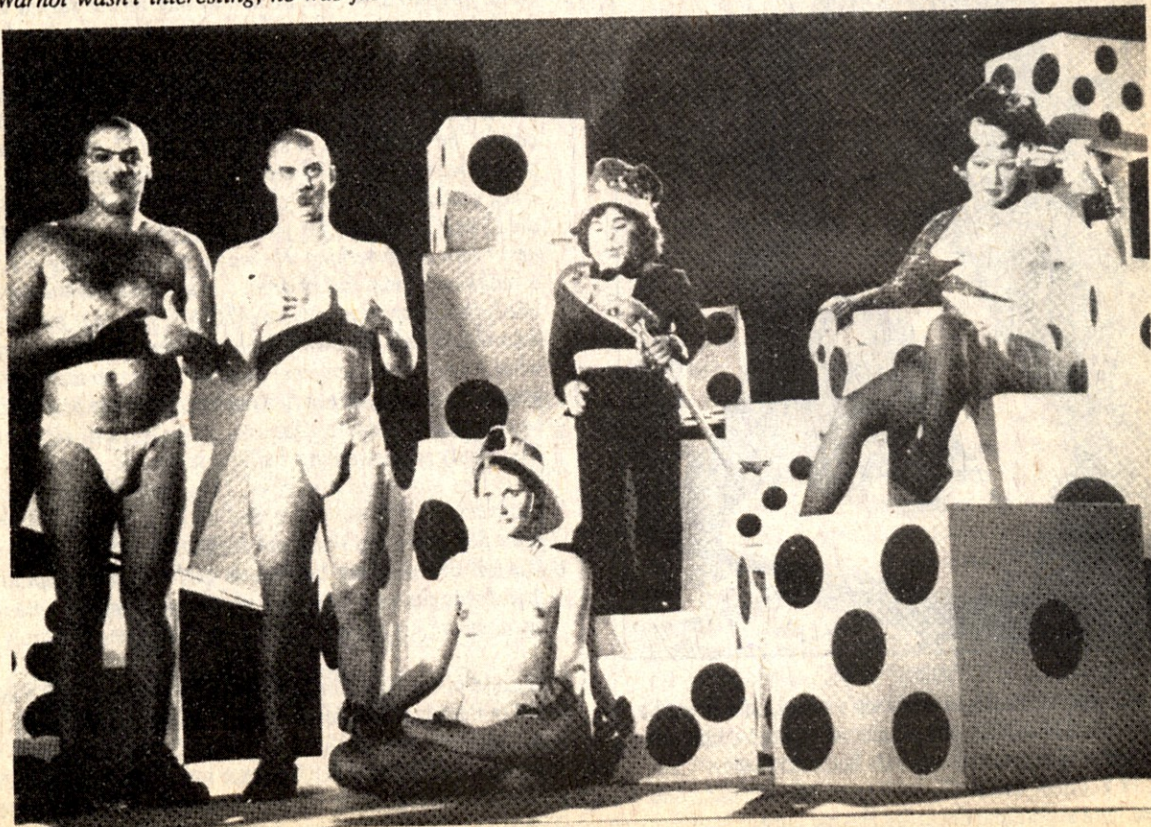
Susan's most famous feature after FAT CITY was her second Andy Warhol project. After a successful 1976 run in Europe, ANDY WARHOL'S BAD was released in 77 in America by New World with an X rating, but was a must see movie for the try and shock me crowd. Unfortunately it wasn't by Warhol's usual director Paul Morrissey and came off like a John Waters imitation. 26 year old Jed Johnson, an editor, was the first time director. Susan played Mary Aiken, the retarded daughter-in-law of Queens housewife Carroll Baker, who hires young women to kill babies, dogs and illegal aliens.

"I hated it, I don't like making anything. It's no fun, none of this is fun until you see it and it's a hit. But if it comes out a piece of drek then I'm just pissed off. BAD was just so ugly and I was so ugly it wouldn't wash off at night. Everybody was so bad and beautiful, and I was so good and ugly. I love to watch it, I think it's very brilliant, very funny. I love the music of Mike Bloomfield. It was right before he killed himself. He was a heroin addict, he didn't want to live. He'd never leave his bed or his bedroom in San Francisco, he'd just shoot up in bed, he was surrounded by his musical instruments.

"Warhol wasn't interesting, he was just what Truman

Capote called him, 'a sphinx without a secret'. I'm more of a Truman fan than an Andy fan. He never made any of those movies, others did, he would just come in and go, 'I want more close-ups of coke bottles and more close-ups of soup cans'. He wanted close-ups of anything with a label on it. Someone just showed me the picture of me and Brigit Berlin (Polk) in his diary, I love her. She's skinny as a rail now, which I'm sorry, but I loved her fat. She's so funny, such a wit, and very rich". Tyrrell received a Best Actress award from the Academy of Horror and Science Fiction for BAD in 77. "Yeah, I had to stand next to Darth Vader, and I shook his chin and he screeched, 'Don't you ever touch me!', then when I finally saw the show I was in a bar in Tijuana, plastered out of my mind, I forgot it was on TV and I looked up and saw that hideous William Shatner singing 'Rocket Man', I was looking at his shoes, he had these velvet shoes on with W.S. on them. He couldn't sing, he was smoking, so would talk the lyrics between puffs. It was horrible and hilarious."

ISLANDS IN THE STREAM was a Hemingway adaptation starring George C. Scott as a self-exiled artist. Susan runs the island whorehouse. I NEVER PROMISED YOU A ROSE GARDEN, based on Joanne Greenberg's novel set in a mental institution, starred Kathleen Quinlan and Bibi Anderson. Roger Corman was the executive producer for his New World. Susan was Melba Lou in 9/30/55, about how James Dean's death affected a young Arkansas man (Richard Thomas). ANOTHER MAN, ANOTHER CHANCE was a French/American western by Claude Chabrol starring James Caan. LOOSE SHOES, a collection of movie trailer spoofs wasn't released until 1980. It featured Bill Murray and Howard Hesseman. LADY OF THE HOUSE, a TV movie, was about a 1930s San Francisco madame (Dyan Cannon) who went on to be mayor. RACQUET was a SHAMPOO copy starring Bert Convy (!) and



The Kipper Kids, Herve Villachaise and Tyrrell in FORBIDDEN ZONE

directed by David Winters who was known for producing LINDA LOVELACE FOR PRESIDENT (and marrying that film's star). Now he runs A.I.P. Video. Tyrrell provided the narration for



DOCUMENT OF THE DEAD about George Romero, but it wasn't really released until this year (see PV #5).

FORBIDDEN ZONE is a certified cult film, produced, directed, and co-written by Richard Elfman to resemble 1930s cartoons. His now famous brother, Danny Elfman, provided the music with his group Oingo Boingo and played Satan. Susan played Queen Doris of the Sixth Dimension. It's

one of her only films that she likes. Other members of the bizarre cast were Herve Villechaize, Joe Spinell, Viva, and The Kipper Kids.

"FORBIDDEN ZONE is so fresh, you can look at it any time, it stands up. It's so outrageous. I loved playing the Queen of Hell. It was very hard work, they ended taking me to Paris as a present cause they didn't pay me, so they took me to Paris for Christmas and New Years Eve and I had a wild time. Everybody involved was very sick, it was very hard to make, very painstaking. But the better the picture, the better it is, right? But I really love that picture, I show it every New Years Eve."

"Richard Elfman has been trying to make another picture for ten years. Now I'm so pissed off at him, I don't even talk to him anymore. You know what he does? He's in real estate in Venice. His brother's a multi-millionaire now (from composing scores for movies like BATMAN and DICK TRACY), and could finance a picture for him. He's got two scripts and I'm in both of them. One is a wonderful 50s western called 'Mesa Man', and I'm like this broad that's hitchhiking down the road in Texas. I got my guitar and I'm a broken down, drunk singer. It's really a sweet kind of throwback to FAT CITY, but much different, drinking isn't her problem, it's how she survives. It's not in her way. She's a fiery broad, and she meets up with a young cowboy, it's their love story. The other one is called 'Attack On Chidrania', don't ask me how to spell it, but it's a planet, it's about cancer. I don't know what the fuck it's about, but it's really bizarre. Very much in the FORBIDDEN ZONE mold, and they're both musicals. He's a genius with music, it would be very Mexicana, 'Mesa Man' would, and a lot of action, a very Texas kick-ass story. If they're ever made, he just can't get them off the ground. He was calling me for years, till I got mad at him and told him not to call me anymore."

SUBWAY RIDERS was a New York underground feature by Amos Poe with future star Robie Coltrane from Scotland.

MIDNIGHT LACE was a TV remake of the 1960 Doris Day murder mystery. **FAST WALKING** is an incredible prison film by James B. Harris, the man who produced early Kubrick classics. It stars James Woods at his sick best and includes Kay Lenz, Timothy Carey, M. Emmett Walsh, and so much nudity, drugs and very un-Hollywood black humor that it was barely released. (Rent the video!). **NIGHT WARNING** was a horror movie directed by William Asher, the creator of **BEWITCHED** and A.I.P.'s **Beach Party** series. Susan played Jimmy McNichol's sexually repressed psycho killer Aunt Cheryl. The Sheriff (Bo Svenson) tries to blame McNichol. In England it was banned as a "video nasty". Some fans consider it a minor classic.

"It was a piece of crap! I mean I liked it because it gave me a chance to go berserk. I always like that, but I don't need a piece of shit movie to make me go berserk. I could go berserk right now, right here in front of you. It looks like it was written on the spot, it was a mess. They would ask, 'How can you say this, what can you do?' I was trying to make it funny. I hate that one."

In a 1980 interview, she said *"I'm every bad Hollywood story you ever heard. I'm a walking goddam B movie!"* and said she had a group called Bertha Baubles And The Hard Livers, doing songs like "Smegma Skies" and "Eat Me At Eight". She also claimed that she had had an affair with Herve Villechaize. Around this time, Susan Tyrrell landed a co-starring role on **OPEN ALL NIGHT**, an ABC TV comedy series. She and George Dzundza ran an all night grocery besieged by "bumbling hold up men, hostile midgets, and assorted weirdos." It only lasted a few months. **LIAR'S MOON** starred Matt Dillon and was released (by Crown International) with two different endings. Susan provided voices for



AVENGING ANGEL

FIRE AND ICE, directed by animator Ralph Bakshi. Before there was **BARFLY**, Marco Ferreri directed **TALES OF ORDINARY MADNESS** in Italy (Ben Gazzara was the alcoholic cult writer Charles Bukowski), with Ornella Muti and Tyrrell. Reviewers reacted with comments like 'pretentious swill' and 'abysmal'. The film has its fans though. Tyrrell also appeared in a low budget underground film with the real Bukowski, **THE KILLER**, directed by Patrick Roth. Susan has thoughts about Bukowski.

"I hate that guy too. I had to jump on his back and hit him over the head with a bottle because he was strangling his wife. He's a pig and everybody encourages him to be like that. He's very disgusting, I find him very boring".

ANGEL was an exploitation hit from New World (post-Corman) about the "high school student by day, hooker by night" in Hollywood. Tyrrell played the alcoholic, lesbian landlady. Dick Shawn (in drag) and Rory Calhoun played other eccentric but loveable Hollywood Blvd. area characters. Tyrrell and Calhoun returned for a sequel. Susan says she hates them both. **FLESH AND BLOOD** is an underrated medieval tale made by Paul Verhoeven between **THE FOURTH MAN** and **ROBOCOP**, for Orion. It starred Rutger Hauer who had become famous in Holland acting in films (and a TV series) directed by Verhoeven. It was barely released in America, but is easy to find on tape.

"I hate Verhoeven's guts! I hate him and I hate Rutger Hauer. He can sit on a thing and spin on it. He told me 'I just want to suck on Marlon Brando's nipple', so he could learn how to act. I said, 'You'd better start with his dick cause, you got a lot to learn'. I couldn't stand it. And Brion James is my mortal enemy. He was so out of it, he passed out on the plane on the way to Spain with a roll in his mouth, the stewardess had to pull it out so he didn't choke. He's a marvelous actor when it comes to creeps. He is a creep. He's a serious, hideous, disgusting creep, and a marvelous character actor, like Basil Rathbone, but his sleazy persona is real. Anyway, that was our first meeting, then our first scene, I had to hit him, I had all these rings on because I was a pirate. Then that pig Verhoeven, he says, 'harder, harder, hit him harder!', and I went up to Paul to tell him, 'I'm going to hurt him and he just screams, 'I want you to hit him harder!' He's such a Nazi creep, so I went along, I hit him and it cuts him, and he took and put me up against the wall, hand on my neck, choking me! It was ugly, but I had a fabulous time, I always do."

OFFSPRING was a strong horror anthology directed by Jeff Burr before he became a sequel king (**CHAINSAW III**, **STEPFATHER II**). The linking segments with tired-looking Vincent Price and Tyrrell were the film's weakest parts.

"Oh we hated it, we were both so embarrassed. He and I had the same dressing room. You know he's a food critic. I had this porno book of food. He was always trying to sleep, he's an old man you know. I'd be in there with a couple of beers, I'd be drinking and I'd scream, 'Hey Vince!', and he hates to be called Vince, so again I'd yell, 'Hey Vince, listen to this!' and it was all pornographic food reviews. It was so disgusting. He's a food critic and an art critic, all these things, and I would read the most foul, foul things to him. I probably made him miserable, but it always kept things light, he's a funny, dear, dear man. And anyway, his wife Coral Browne's got one of the dirtiest

mouths in the business, she's a pistol, so I couldn't have shocked him that much."

THE UNDERACHIEVERS was a comedy by Jackie Kong (**BLOOD DINNER**) with Barbara Carrera and Garrett Morris. Susan did more voices for a Chipmunk feature and a dubbed **WHAT'S UP TIGER LILY-** style comedy version of **THE HIDEOUS SUN DEMON. TAPEHEADS**, produced by Michael Nesmith, was promoted as a cult movie, but wasn't.

"It was horrible. Everybody on the crew said I was such a bitch to work with, and I was. I was so ashamed to be in the fucking thing. I never saw PEE WEE'S BIG TOP. I can smell a bomb when I'm just standing on the set. He was an idiot, it was a big mistake. To have spent that much money on a bomb, to me, is immoral. I had fun playing with the animals. It could have been great, but it was so sappy. It sucks, it should have been a big big hit, but it sucked. It was missing Tim Burton and a good script."



With Bo Diddley in **ROCKULA**

Susan played the 6" wife of Kriss Kristofferson. **BIG TOP'S** score by the way, was by Danny Elfman. **FAR FROM HOME**, starring Drew Barrymore, just out of detox, was a **PSYCHO** copy. Tyrrell runs a trailer park and Dick Miller is the sheriff. **ROCKULA**, by the director of **GHOULIES**, is reportedly a disaster, but it features Susan in a band with Bo Diddley!

"CRY BABY is definitely going to be one of my best movies. It's incredible, it's a rock 'n' roll musical. Iggy Pop is Belvedere and I play Ramona Rickett. We're the patriarchs of this hillbilly clan, and we come down out of the hills with all our family, we like our kids ten years old and pregnant. So we have tons of grandchildren and Johnny Depp is Cry Baby, the prince of our family. This is about the birth of rock 'n' roll in 1952 Baltimore. I love John Waters. I'd do anything for him. He's a ghoul, he looks like a mortician, a very ghoulish guy. And Patty Hearst was heaven, pure class all the way and funny. She was our prize. Everybody was excited to meet her. She's a fun, normal, happy gal. David Nelson told us this great story that Rick Nelson's body is lost and they don't think they have his body, the right body in the grave. And David said, 'Ricky would love this!'. I thought 'What about Harriet, you think she'd love it?'

"I don't work very hard, I never studied. I don't go to movies and when I'm not working, which is twice a year I work, then I'm painting and sculpting. My stuff is all jokes

on African art, tons of cocks and stuff. It's very pornographic, but funny. I can't stand actresses who paint. Unless I'm dead, then everybody can have them. I give them as presents, but to actually have a show and do all that shit, YECH! I'm not going to stand around with a drink in my hand and have people look at my work on the wall, forget that. I do films to pay the rent! It seems that the worse they are, the bigger money I get. I'd rather fuck, you can print that, but I really just work on films to pay the bills, I'd much rather be drinking and fucking. Tonight is the opening night of 'Geography Of Luck'. We're all scared. The only thing I can compare opening night to, is watching your kid be run over by a car, that's the feeling when you first hit the stage. But it's a fun play, Garrett Morris is in it. He's so wonderful, a great guy. He's so alive, so happy, he's a dear, very wild.

"Then I hope to get 'My Rotten Life' going. I've written a one-woman show. It's a musical for me and my dog called 'My Rotten Life: A Bitter Operetta'. We're dead in it. We're ghosts in chains that are hovering over Hollywood having to tell our stories so we can get to heaven or someplace to move on. It's a very bitter, but very funny story, I hope. We need to find

the perfect place, I'm thinking maybe the Mayfair theatre in Santa Monica, it's an old opera house with candy boxes done in gold and red. Just very flagrant, very beautiful, and it has a bar, everybody drinks while they watch the show, which would be perfect for me

and my crowd. I'm hoping that Kid Congo Powers is going to help me with the music, so it should be fun.

"The only other thing I'm trying out for is a TV pilot called 'Parker Lewis Can't Lose', a take-off, I suppose, of FERRIS BUELLER. I would play the high school principal who is his adversary. She's a very bitchy, horny woman, like if BLADE RUNNER had a principal, I'd be it. Then I think I'll vacation, settle

down with a nice young thing for a while. But, I'm going to crash now, so bye, I love ya and thanks for the cowshit." Throughout this interview, despite the bitterness explored, Susu maintained a happy mood. She is truly a shining star, even though a little tarnished. Hopefully the 90s will bring great things for her. When asked what her philosophy of life is, she said, "Drink hard, fuck hard, and try not to be bitter. And I'm really bitter!"

Thanks to Greg Goodsell for arranging and helping with this interview..



With Kim McGuire (Hatchet Face) - CRY BABY

SUSAN TYRRELL FILMOGRAPHY

(Underlined titles are available on tape)

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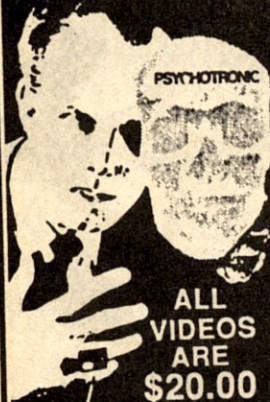


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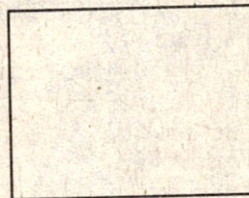
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Well he's the World's Greatest Sinner. I said the World's Greatest Sinner. As a sinner he's a winner. Honey, he's no beginner. He's rotten to the core. Daddy, you can't say no more. He's the World's Greatest Sinner. If you've ever sinned before. Then you know what I mean. If you see him walking around the floor. He's the meanest creature that you've ever seen. (repeat)

(1963- Frank Zappa) (All through this song, the bass voice goes "Hey Papa, Doo'c'y Papa, Hey Papa, Doodly Papa...")

Timothy Agoglia Carey is directing a play in Hollywood this month about death by farting. He's been acting in films since 1951, was in classics with Brando and Dean, worked several times each for Kubrick and Cassavettes, was in the exploitation classic *POOR WHITE TRASH* and made a movie that would be a cult classic if only people could see it - *WORLD'S GREATEST SINNER*. In various books, the 6'4", now 65 year old Carey has been called "a heavy eyed character actor, often a loathsome villain", "totally without attractive characteristics, repulsive looking", and "the least lovable actor

since Rondo Hatton". He's also considered a great actor and his fans in the business include Jack Nicholson, Peter Falk and Brando. Here, often in his own words, is the Timothy Carey story.



"The first time I worked was in a Clark Gable film in Colorado....."

and I was sent one time in New York by an agent who used to handle Clarke Gable by the name of Chamberlin Brown. I was just an extra in *ACROSS THE WIDE MISSOURI* (MGM, 1951). Gable had a home up there they rented for him. I went there and said I was working on the picture. They invited me in and gave me tea and crumpets and were very hospitable to me. I started working on the show three days later and he was a little embarrassed that he wine and dined an atmosphere player at his home. I worked on the show, I played a dead man in it, it was a great part! You could only see my back, I was laying in the water. I'll never forget the director (William Wellman), he was a great director, a tough director. I had two arrows in my back laying in the water. I couldn't hold still, it was so cold and my teeth were chattering. The director said, "Keep that jerk still, he's supposed to be dead!". I had just come from dramatic school in New York. I thought I was a great actor, I'm the only one who did.

They were shooting a film called *ACE IN THE HOLE* (a.k.a. *THE BIG CARNIVAL*) with Kirk Douglas, directed by Billy

Above: *THE WILD ONE*

Wilder. I went over and said, 'Here I am Mr. Wilder. I'm just fresh out of acting school and I would love to be in the show.' He said go ahead and put your name in to be an extra and the production office said there were no parts. So I just left, but came back the next morning and knocked on Mr. Wilder's door. He came out and his cheek was bleeding, he cut himself shaving, and I told him they told me there were no parts. He said, 'If you bother me again I'm going to let you have it!'. So I went back to the production office and said, 'You got me in trouble with Billy Wilder, he cut himself shaving!'. So they said, 'O.K., you want to be an extra? Get in the car'. And that started me off on my movie career".



With James Dean in *EAST OF EDEN*

(The Paramount release about exploiting a mining disaster is now considered a classic). "So now I was hitchhiking in Hollywood and this fellow picked me up and I told him I was trying to get an agent. He told me about this guy to see, Walter Conan, but he wouldn't do anything until he saw a scene I did at a playhouse in Hollywood. It was a farmer scene where I prayed for rain, but there was a little twist to it. At one point, I stopped and said, 'All right, I know you people are just laughing at me, but I came to do a scene. You're going to see me in a scene that's gonna put me on a pink cloud'. So this guy, my friend, yells on cue, 'Oh oh, watch it, he's got a gun!'. So I shot him with a blank and then I shot myself. Everybody was down below their seats and I got up and said, 'That's my scene'.

Timothy Carey continued to play character roles, usually as villains. *HELLGATE* was a Lippert remake of *PRISONER OF SHARK ISLAND* (36), starring Sterling Hayden. *BLOODHOUNDS OF BROADWAY* (20th Century Fox) was a musical comedy starring Mitzi Gaynor as a singing hillbilly and Scott Brady as a Manhattan bookie. Carey and Charles Buchinski (Bronson) played hoods. Carey was also on the popular but short lived *GANGBUSTERS* TV show in 1952. *WHITE WITCH DOCTOR* (20th) was a technicolor adventure set in the Belgian Congo starring Robert Mitchum and Susan Hayward. It was directed by Henry Hathaway. *CRIME WAVE* (Warners) was directed by Andre De Toth on location at San Quentin and in Los Angeles' Chinatown. It starred Gene Nelson (who later directed *KISSIN' COUSINS* and *THE COOL ONES*) as an ex-con forced into helping with a bank robbery. Sterling Hayden played a police detective. Also in the cast were Phyllis Kirk and Charles Bronson (who had both just been *HOUSE OF WAX*, made by the same producer, director, screenwriter team), Carey and

young Richard Benjamin. *ALASKA SEAS* (Paramount) was a remake of *SPAWN OF THE NORTH*, starring Robert Ryan.

"Someone took me to see Lazlo Benedict who directed *THE WILD ONE*, and he liked me, but he wouldn't let me drive a motorcycle, I guess he didn't trust me. He thought I'd run over a few people".

In *THE WILD ONES*, Carey as a biker, eggs on Chino,

(Lee Marvin) in a fight, throws beer in Brando's face, and takes over the office of the local phone receptionist. "After that, I tried to get into *PRINCE VALIANT* (54, Robert Wagner starred). So I went to Western Costume to dress up like Sir Black, the heavy in it. They fitted me in this outfit, all sashed pants and that had a medieval glove with a weapon from that era. And I thought, how am I gonna get in there, so I went to climb the fence at 20th Century Fox, but I couldn't make it because of the clothes I had on. It was right near a golf course and a golfer helped me over with a ladder. I told him I was an actor on the set who got lost. I tried to find the director, Henry Hathaway, but he wasn't in his office so I went to the commissary where he was having lunch and said, 'Here I am, Sir Black! My men number many. I'm here for the part. Do I get it?' I took out my knife. He said, 'Put the knife away, you got the part.' Then I was escorted off the lot. I never got the part, but I enjoyed it. It was fun".

"I went up and read for Elia Kazan. He picked me up and we went to Mendicino to shoot the scene (for *EAST OF EDEN*). I was playing the bouncer in the house of ill repute for his (James Dean's) mother". "Another time I did a show called *FINGERMEN* with Frank Lovejoy. They needed some publicity for the show, so I went to the Santa Monica Pier and I was going to be thrown in the water in a trunk in front of the press, but the box was supposed to open up so I wouldn't drown. But the newsmen wanted to lock it. So I went in but I didn't lock it and the police came to arrest me. Then the producer John Burroughs came and he helped me out. You know, I was always a hound for



THE FINGER MAN

publicity. They were doing the Academy Awards and Brando was up for it. We'll I knew him from THE WILD ONE, I knew he was going to get it (for ON THE WATERFRONT), so I was getting dressed up for it and I was going to go up there and get it before he got there, but some guy from Western Costume who was dressing me up talked me out of it." In FINGERMAN Carey was the right hand goon of Forrest Tucker, a bootlegger, white slaver.

THE KILLING, a United Artists release, was Stanley Kubrick's first major feature, a classic time shifting semi-



RUMBLE ... with James Darren and Robert Blake

documentary style look at a racetrack payroll heist. Johnny Clay (Sterling Hayden) hires Nikki Arane, a sharpshooter who lives on a farm (Carey) to create an important diversion. Nikki shows up in his MG sports car with a double-barrelled shotgun in a guitar case to assassinate Red Lightning, a race

horse. James B. Harris produced THE KILLING, PATHS OF GLORY (and LOLITA), before splitting from Kubrick and producing and directing THE BEDFORD INCIDENT (65). He later directed SOME CALL IT LOVING (73), FAST WALKING (82, again with Carey) and COP (88). His last two films starred James Woods. THE LAST WAGON (20th) was a Richard Widmark western. FRANCIS IN THE HAUNTED HOUSE was the 7th and last of Universal's

popular talking mule series, and the only one starring Micky Rooney. RUMBLE ON THE DOCKS (Columbia), a juvenile



THE KILLING

delinquency movie starring James Darren was one of six Fred Sears movies released in 56. It was co-billed with Sears' DON'T KNOCK THE ROCK and also featured Robert Blake and Freddie Bell And The Bellboys. FLIGHT TO HONG KONG (U.A.) was a gangster movie starring Rory Calhoun.

"Somewhere around there I was kicked out of six films in a row. Then I did BAYOU and they wanted me to play the heavy, so I went down to Louisiana and played a Cajun, Ulysses, 'What I want I gonna get and no dirty Yonkee from swell country is gonna take it away from me!' Peter Graves takes away my woman and we have a big fight scene in the cemetery and I fall on an axe." Carey's Cajun bully was memorable (other characters refer to him as a shark and a snake), but his standout bit was doing an incredible uninhibited dance to accordion music. He hops in the air, does rubberleg moves, caresses himself and scratches like he has fleas, while a storm brews. The Ulysses dance is so good that it's edited in several times. BAYOU was made at about



With Peter Graves in BAYOU



BAYOU

the same time as Roger Corman's SWAMP WOMAN. Both featured Corman regulars Jonathon Haze and Ed Nelson. BAYOU was directed by Harold Daniels who had co-directed the famous roadshow hit, THE PRINCE OF PEACE with William Beaudine.

Poor and broke. Never had no cash. Everybody calls me Poor White Trash. Live in the swamp all of my days. Dip in the swamp for my pay. Well the company man. He came my way. Company man stole my gal away. Poor White Trash, not a nickle in my jeans. Poor White Trash, don't know what lovin means. Poor White Trash, never had no fun. Poor White Trash, ain't got no one. In the swamp I live. In the swamp I'll die. But Poor White Trash, no one will cry. No one will cry.

In 1961, producer M.A. Ripps, based in Mobile, Alabama, bought back his film from United Artists, added some new sex and shock sequences, a great new pre-credit banjo theme song intro and gave BAYOU the effective new title, POOR WHITE TRASH. Often unconvincing doubles were used for the stars. When Northerner Graves and sexy Lita Milan finally start to make love in a cabin, the scene continues with cuts of bare legs, caresses, closeups of eyes, and the storm outside. The long, at the time shocking scene everybody remembered though was when Ulysses attacks Milan. In the new footage, Carey's shirtless double chases Milan's double through the woods, ripping away her clothes as they run. Eventually she's running naked, then crawling in the mud screaming. More new footage shows her praying in church. Even Carey's death scene was spiced up with a bloody axe in the back insert. Because of the new scenes and a brilliant exploitation advertising campaign (radio, and newspaper teasers) the adults only POOR WHITE TRASH was still playing in theatres as late as 1971 (!) and grossed an "estimated \$10 million" (!). More

people probably saw Carey in this historical re-constructed movie than in any other he was in. The incredible success of POOR WHITE TRASH helped spawn other country shockers like COMMON LAW WIFE (from Ripps), GIRL ON A CHAIN GANG, SHOTGUN WEDDING, and several titles each from Russ Meyer and Herschell Gordon Lewis. Ripps' 1976 POOR WHITE TRASH II was really S.F. Brownrigg's unrelated SCUM OF THE EARTH, shot in Texas. It was retitled, advertised as a sequel and made lots of money.

"Then I went to Germany to do PATHS OF GLORY...."

and that's where I met my wife. It was dull, but I loved working for Kubrick. Now, I love publicity, so I decided to get kidnapped and disappeared for a few days and they dragged the lake because someone reported that I committed suicide. It built up a lot of advertising in Munich. Let me tell you an interesting story about PATHS OF GLORY. In the execution scene there was no dialogue but I started to speak, so Kubrick said, 'Bring in the sound!'. I kept saying, 'I don't want to die, I don't want to die', so Kubrick comes up to me and says, 'Tim, you better

make this good, Kirk Douglas doesn't like it', but of course they used it." PATHS OF GLORY is considered one of the most powerful anti-war films ever made. The World War I themed feature based on Humphrey Cobb's novel was made by United Artists only after Douglas agreed to star. Although the characters are in the French Army, the film was made with German police extras playing French soldiers. Three soldiers are chosen to be court martialed to cover for the crass mistakes of their generals (Adolph Menjou and George Macready). After a mock trial with Col. Dax (Douglas) as the defense attorney, they're found guilty and executed. Private Ferol (Carey with a goatee), Corporal Paris (Ralph Meeker) and Private Arnud (Joseph Turkel who had also been in THE KILLING) are the

doomed men. Both THE KILLING and PATHS OF GLORY were co-scripted by novelist Jim Thompson (THE GETAWAY, THE KILLER INSIDE ME...), who wrote most of the dialogue. You can order a dozen different Thompson re-print novels from Amok (see book review section).

HOUSE OF NUMBERS (MGM) was a crime film starring Jack Palance in a duel role as brothers. Carey was a "Giggling psychopath". UNWED MOTHER was an Allied Artists teen movie with Robert Vaughn. The ads said, "20,00 anguished

THE PRODUCER OBJECTS SHOWING THEM TOGETHER ! SEE THEM BOTH BEFORE THE COURTS DECIDE !



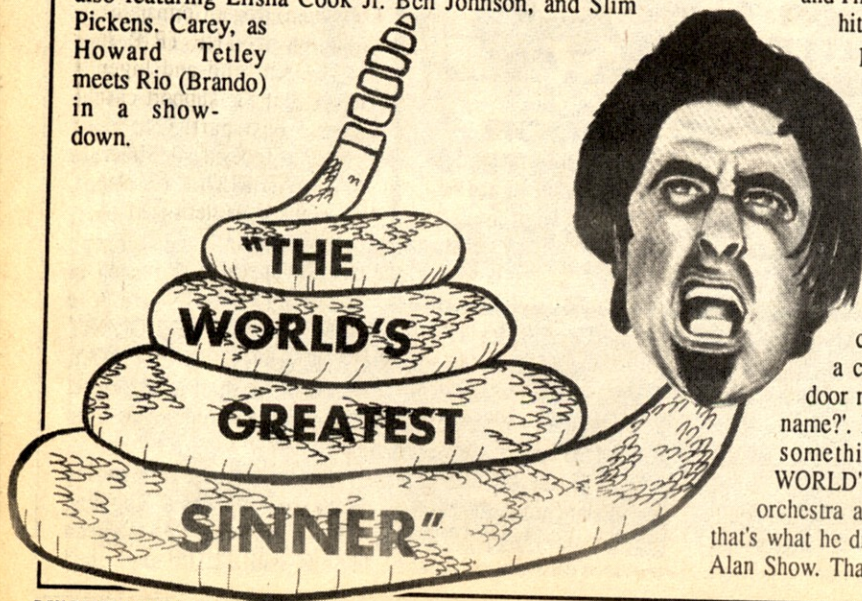
girls wrote it's blistering story!". In **REVOLT IN THE BIG HOUSE** (Allied Artists) Carey played Bugs Moran. Gene Evans and Robert Blake starred. **THE BOY AND THE PIRATES** (U.A.) was a kid's fantasy movie produced and directed by Bert I. Gordon and featuring his daughter Susan. Carey played Morgan the pirate and Joseph Turkel played Abu the Genie. It was filmed in "Perceptovision"

"I also did **ONE EYED JACKS** with Marlon Brando, a film that Stanley Kubrick was supposed to direct. I played a bully and was supposed to push this girl's face in a bowl of chilli. She was supposed to get angry, but she kept on crying. Brando, who directed the film, told me to get her angry, to kick her in the ass! Karl Malden said, 'You can't



PATHS OF GLORY

do that!'. I said, 'I know, her husband's gonna kill me!' So we just couldn't get her angry, she would only cry. Brando gave me a compliment or a complaint! He said, 'Tim, you're the only actor', now he shot me, 'You're the only actor that I ever worked with, that even in death, you move.' He knew me from **THE WILD ONE**. There's this scene where I shake up a beer and squirt it in Brando's face and he said to me, 'You're not gonna throw any beer in my face are you?', and I said, 'If I do Marlon, it's gonna be good beer, I'm gonna use German beer'. Brando took over the direction of the excellent epic revenge western also featuring Elisha Cook Jr. Ben Johnson, and Slim Pickens. Carey, as Howard Tetley meets Rio (Brando) in a show-down.



THE WORLD'S GREATEST SINNER is an amazing film.....

with ahead of his time producer/director/screenwriter/distributor/star Carey as Clarence Hilliard, an insurance salesman who drops out, starts his own religion and eventually runs for president! (It was filmed from 1958 to 1961, years before **PRIVLEDGE** or **WILD IN THE STREETS**). The feature cost "\$100,000". Clarence says "There's only one god and that's man!", and renames himself God Hilliard. God says, "Each and every one of us should be millionaires. We should be gods, every one of us here- super human beings!" After witnessing a wild, screaming, multi-racial rock show, he gets a guitar and a fake goatee and starts doing a rock/preacher show that might make you think of Elvis mixed with James Brown as Jimmy Swaggart. God and his loud, crude rockin band, (with a female sax player) work the audiences into a **frenzy** (the film's original title). All of a sudden the music stops and God yells: "Please! Please! Please! Please! Please! Take my hand" He takes off his white suit coat, does the same crazed Ulysses dance from **POOR WHITE TRASH**, flops on his back on the stage like he's having an epileptic fit, then jumps into the converted crowd!

Gods followers wear F arm patches. God also seduces an old lady for her money, welcomes a 14 year old groupie to his bed, hits his daughter, and drives a man to suicide. The narrator is a snake. Effects, including a flash foreword, a color scene and some up-side-down shots are used. "I play an atheist who gets people's attention by playing music. I graduated from a rock and roller to a politician. They he ran for president with God written on his cuffs. I played the part of God Hilliard. I had this cult. We shot at this cathedral in San Gabriel. I was living there by now. The end scene I take the communion from the church and take it home. I hold it up in one hand and hold a pin in the other and I say, 'If you're really a god, show me if there's something mightier than man.' Then I start stabbing it and nothing happens. The wafer breaks and I start laughing, 'Nothing but a piece of bread! Mother you're dead forever!', and walk outside and then all of a sudden blood starts dripping out fast downstairs. Out the house and I'm scared, but go back into the room and this light hits me. We shot it in black and white, but at that point we change to color. And I yell, 'Oh my god', and get thrown up against the wall and it cuts now to the wafer and the credits come on. I've been trying to locate the negative of the film for years. Mike Murphy and his wife Cheryl are trying to run it down".

"When I was working with Debbie Reynolds for the second time (in **THE SECOND TIME AROUND**, a western comedy) at 20th Century Fox, a fellow came up to me and complimented me on my acting. He said he was a composer and the guy he came with, his next door neighbor, played the guitar. I said, 'What's your name?'. He said, Frank Zappa'. So I said, 'OK, I have something for you. We have no music for **THE WORLD'S GREATEST SINNER**. If you can supply the orchestra and a place to tape it, you have the job'. And that's what he did. Around the same time he was on the Steve Alan Show. That's where our friendship stopped. Steve asked

him what films he did. He said, 'I did THE WORLD'S GREATEST SINNER, the world's worst film and all the actors were from skid row.' It wasn't true. The press said I was the world's greatest ham, and that THE WORLD'S GREATEST SINNER was a travesty of the arts. Zappa didn't like that and he started to get on their bandwagon. The opening night at the director's guild, he was in complete awe. He walked into the window and banged himself in the head. He didn't even know there was a window there." The World's Greatest Sinner/How's Your Bird? by "Baby Ray And The Ferns" (Donna 1378) was released in March, 63. Baby Ray was vocalist Ray Collins. "How's Your Bird" was a phrase that Steve Allen used to say on TV. In 1983 Rhino/Del Fi included both sides of the historic single on the "Rare Meat" EP.

Another cult figure who got his start on WGS was Ray Dennis Steckler. Carey brought Steckler to Long Beach to shoot scenes of crowds of extras watching Carey on stage then rioting. Several other cameramen had already been fired. "This fellow said he needed an assistant and he knew a cinematographer that lived in Pennsylvania. He said, 'If you can give me the money to pay his expenses to come out here' and I said, 'Yeah.'" Steckler later said that when he was in a closet loading film, Carey threw a boa constrictor in with him. After some more cinematography and acting jobs, Steckler directed WILD GUITAR for Arch Hall Sr., then began his own unique career with THE INCREDIBLY STRANGE CREATURES... At the premiere of THE WORLD'S GREATEST SINNER, Carey got everything off to a memorable start by firing a 38 above the heads of the audience. For more promotion, he wore his gold lame God suit and told people on the streets about his must-see feature.

MERMAIDS OF TIBURON was the creation of underwater photography specialist John Lamb (VOYAGE TO THE BOTTOM OF THE SEA, WAR GODS OF THE DEEP...), who filmed in Mexico and around Catalina Island. The hero discovers a race of mermaids wearing flowers on their breasts. Famous model and two time Playboy centerfold (May 55 and Feb. 56) Diane Webber (Margaret Empey) was the star mermaid. She and her husband Bob Webber, a film cutter, were nudists. Diane later showed up in Ray Dennis Steckler's SINTHIA, THE DEVIL'S DOLL. Carey, as murderer Milo Sangster follows in a rented boat, searching for giant pearls. He throws Pepe (Jose Gonzalez Gozalez) and his guitar to the sharks and dynamites some

mermaids. This unique color movie used to show up on late night TV in black and white and was especially popular in Boston. One minor character was played by Gil Baretto, also in WGS. In 1965, Art Films added some new scenes with mermaids without the flower pasties and re-released MERMAIDS as AQUA SEX. For the second time, Carey inadvertently found himself in an adults only movie.

"I did a great thing in CONVICTS FOUR. I said, 'You're a great screw', but they changed it it around. They were afraid it was gonna mean I was screwing the guard. It had nothing to do with that. They're always looking at the negative side." CONVICTS FOUR (Allied Artists) was about a prisoner (Ben Gazzara) who becomes a professional artist. The impressive cast included Vincent Price as an art critic, Stuart Whitman, Ray Walston, Sammy Davis Jr., Rod Steiger, Broderick Crawford, Reggie Nalder, and Jack Abernethy. In A.I.P.s BIKINI BEACH and BEACH BLANKET BINGO, the third and fourth in the popular Frankie and Annette series directed by William Asher, Carey played South Dakota Slim who hangs out around the pool table with Eric Von Zipper's gang. RIO CONCHOS (20th Century) was a western with Richard Boone and Stuart Whitman. It also featured the film debut of Jim Brown. In 1964, Esquire magazine featured Carey as an underground actor with "the new sentimentality". A TIME FOR KILLING (Columbia), a Civil War drama was started by director Phil Karlson but actually directed by (an uncredited) Roger Corman the same year as THE TRIP. It starred Glen Ford and Inger Stevens but the support cast was the best part: George

Hamilton, Paul Peterson, Max Baer, Kenneth Tobey, Dick Miller, Harry Dean Stanton, and Harrison Ford. WATERHOLE #3, also set during the Civil War, was a black comedy western starring James Coburn. Carey's character made goat noises.

Timothy's next parts were in the last film appearances by The Monkees and Elvis. In HEAD, written by Jack Nicholson, another Carey fan, he had an incredible stand out scary role as "Lord High 'n Low". Others from Timothy's past who had small roles included Frank Zappa and Annette. HEAD is filled with references to Stanley Kubrick films (2001, DR. STRANGELOVE) and of course Carey himself. "I did an Elvis Presley film, his last movie (CHANGE OF HABIT with Mary Tyler Moore). I had one scene as a proprietor of a seedy Puerto Rican restaurant. He came up to me and said, 'Aren't you Timothy Carey? Didn't you do THE WORLD'S GREATEST

From ESQUIRE July 1964

CELEBRITIES!



Old Sentimentality
JOHN WAYNE



New Sentimentality
TIMOTHY CAREY

The OLD SENTIMENTALITY said that anybody who was famous was a celebrity and therefore possessed glamour and excitement. It didn't matter what we personally thought of them. We idolized movie stars because they were movie stars and if it was a rotten movie, so what? In the NEW SENTIMENTALITY, our celebrities come from the Underground. An actor who happens to excite us in a personal way is a REAL CELEBRITY. If we see somebody like TIMOTHY CAREY, the scared soldier in PATHS OF GLORY, we react. We save our ADULATION for the man who happens to say something DIRECTLY TO US.

—David Newman and Robert Benton

TOMORROW NIGHT
See! **TIMOTHY CAREY** Starring in
"THE WORLD'S GREATEST SINNER"

CINEMA THEATRE'S MIDNIGHT SHOW

(Western and Santa Monica Blvds.)

Citizen News - "BRILLIANT, HYPNOTIC AND STARTLING"
Daily Variety - "MASTERPIECE"
L. A. Times - "CAREY, THE WORLD'S GREATEST"

SINNER?'. I said, 'Yes'. He said, 'I always wanted to see that show. Do you have a 16mm version?' I only had a 35mm, but we proceeded to talk about it. He knew all about it. I only had four prints. That was one of the reasons that I didn't send it."

GET TO KNOW YOUR RABBIT (from Warners) was Brian DePalma's first major release, but still showed his anti-establishment roots. Tom Smothers starred as an executive who drops out and joins Orson Welles' school for magicians. The movie flopped, but the interesting support cast included John Astin, Allan Garfield, M. Emmet Walsh and Carey as a cop. Timothy played a tramp in Curtis Harrington's WHAT'S THE MATTER WITH HELEN written by Henry Farrell. (WHAT'S THE MATTER WITH BABY JANE?). Shelly Winters and Debbie Reynolds were the mothers of two killers in 1930s Hollywood. MINNIE AND MOSKOWITZ was a Universal release directed and written by John Cassavettes. Gena Rowlands starred as a museum curator who finds herself involved with Seymour Cassel as a long haired parking lot attendant. Carey was third billed as Morgan Morgan, a derelict poet who says he hates



THE BOY AND THE PIRATES

cinema but likes Wallace Beery.

Carey turned down a roll in THE GODFATHER because he was busy directing and acting in TWEET'S LADIES OF PASADENA, a film he worked on for years. The home made

comedy has been described as "looking like Steckler's LEMON GROOVE KIDS movie". Carey plays a custodian/gardener for an old ladies knitting club who wants to clothe naked animals. "The first time I met Coppola, he kept asking me to do THE GODFATHER. So I did a little Italian scene and they kept asking me to come up to San Francisco to do a tape there, but I didn't go up, I just didn't feel like going. I was in the middle of doing TWEET'S LADIES OF PASADENA. Later on, he wanted me to do THE GODFATHER II,

so I went down to Paramount and did a scene. My son was with me, eating some Italian pastries and at one point I reached into the pastry box and pulled out a gun and shot Coppola. He was just shocked. He didn't know what to do, but he wanted me even more after that, but I never went there. It just never materialized. Carey did play a role in THE CONVERSATION, Coppola's lone feature between the GODFATHER films. Gene

TIMOTHY CAREY FILMOGRAPHY

(Underlined titles are available on tape.)

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| 53 | WHITE WITCH DOCTOR | | On The Man From U.N.C.L.E. |
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| | <u>PATHS OF GLORY</u> (CBS/Fox) | | <u>CHESTY ANDERSON - U.S. NAVY</u> (Program |
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| | version of BAYOU) | 80 | NIGHTSIDE (ABC) |
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| | AQUA SEX (new version of MERMAIDS OF | 83 | <u>D.C. CAB</u> (MCA) (as the Angel Of Death) |
| | TIBURON) | 85 | <u>ECHO PARK</u> (Paramount) |
| | RIO CONCHOS | 88 | THE DEVIL'S GAS (short) |

Hackman was excellent as the surveillance expert. The cast included John Cazale, Allan Garfield, Frederic Forrest, Robert Duvall, Cindy Williams, Teri Garr, and Harrison Ford.

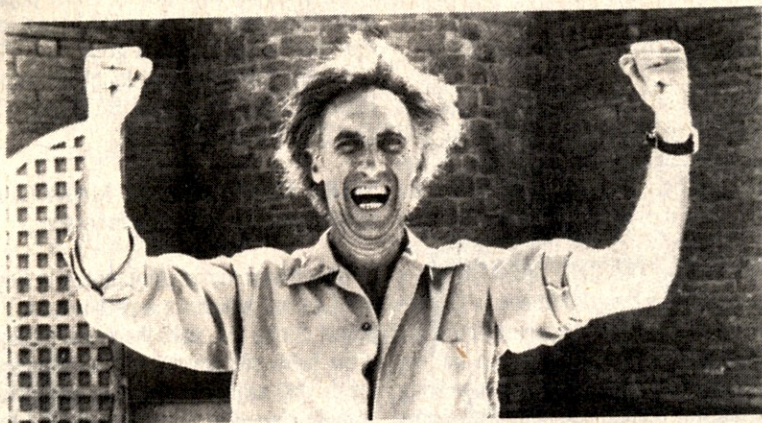
THE OUTFIT, from MGM was a violent gangster thriller based on a novel by Richard Stark (real name: Donald E. Westlake) as were POINT BLANK and THE SPLIT (which imitated the structure of THE KILLING). John Flynn (ROLLING THUNDER) directed and wrote the screenplay. Robert Duvall starred as an ex-con who had robbed a syndicate run bank. Carey had a major role as Jake Menner, a mob underling who had killed Duvall's brother. Duvall and Joe Don Baker declare war on Menner and syndicate chief Robert Ryan and escape in the end after a lot of bloodshed. The TV version was altered so that they appear to be captured by the police. Marie Windsor and Elisha Cook Jr. (also both in THE KILLING) were in the cast, along with Karen Black and Richard Jaeckel.

PEEPER, from 20th Century Fox, was a spoof of 1940's private eyes starring Michael Caine and Natalie Wood, directed by Peter Hyams. Carey played Sid. Liz Renay was a dancer. CHESTY ANDERSON, USN was a tame and silly sex and crime comedy with an incredible cast including Shari Eubank (SUPERVIXEN), Rosanne Katon (THE SWINGING CHEERLEADERS), Dyanne (ILSA) Thorne, Betty Thomas (HILL STREET BLUES), Fred Willard, Scatman Crothers, and Carey as a gangster. Carey had second billing in John Cassavettes' partially improvised, independent release, THE KILLING OF A CHINESE BOOKIE. Ben Gazzara starred as the owner of a sleazy L.A. strip show, who has to murder the Chinese bookie for the syndicate. Also with Seymour Cassel and Morgan Woodward. SPEEDTRAP starred Joe Don Baker as a private eye and featured Robert Loggia, Tyne Daly, Morgan Woodward and Richard Jaeckel.

TARZANA, a black and white short, was directed by Steve DeJarnatt (CHERRY 2000, MIRACLE MILE). Carey was a Korean war vet friend of a detective/jazz drummer (Michael C. Gwynne). Eddie Constantine (ALPHAVILLE), in a rare US film appearance, plays a cop. A seven minute long unrehearsed stream of conscienceness scene with Carey ("The world is a cesspool. But I like it!") was cut out. In 1978, Carey started directing THE HILLSIDE STRANGLER /PORTRAITS OF JACK. It was never finished, but the following year Ray Dennis Steckler made THE HOLLYWOOD STRANGLER MEETS THE SKID ROW SLASHER/THE MODEL KILLER, so there's probably some connection. During the 70s, Carey also acted in episodes of Columbo, Baretta, Starsky and Hutch and other cop/detective TV shows. In 1979 he appeared in person at a three night Tribute To Timothy Carey in Ann Arbor. Lucky viewers got to see TWEET, SINNER and TARZANA as well as the Kubrick films, ONE EYED JACKS and WATERHOLE #3.

FAST WALKING, directed and written by James B. Harris

was considered too strong for a major release. James Woods starred as a slimy con man prison guard. Both Kay Lenz and M. Emmet Walsh take their clothes off. Harris is the only man to direct Timothy Carey and Susan Tyrrell in the same movie (!). D.C. CAB, a comedy, featured Mr. T, Gary Busey, Irene Cara and Timothy Carey. ECHO PARK, set in L.A. was an Austrian/American co-production starring Susan Dey in her first serious role and Tom Hulce, along with Timothy and Cassandra Peterson (Elvira). Although it received some good reviews and helped Dey's career, Timothy Carey hasn't been in



a feature since. His last network TV appearance was on Mickey Spillaine's Mike Hammer. Although some directors consider Carey "hard to work with" his talents have been used in devious ways many times. He'll do an incredible screen test, they tell him "thanks but no thanks" and have another actor study his

performance and copy it for the actual film!

Timothy's son Romeo Carey directed him in a 1988 short called THE DEVIL'S GAS. In 89 Timothy (along with Johnny Legend) was guest on the L.A. public access program Little Art's Poker Party. He acted out scenes from some of his films, sang Jambalaya, talked about Dali and making wind and said, "The combustible engine has got to go. It's like glorifying arsenic".

Timothy Carey is a fan of Salvador Dali. He memorized Dali's words from DIARY OF A GENIUS (1964), does a one man Dali show and lectures on farting, a subject Dali wrote and talked about. "In San Francisco, THE WORLD'S GREATEST SINNER and Dali's film played together so I got interested in Dali. He was like my idol. I've been working on the fart play, The Insect Trainer for eight years now. It's the first ever story about the incarceration of farting in society and one man's struggle to free it. This guy gets arrested for accidentally killing a lady by farting and knocking her down. In jail he discovers his talents for training insects. It was the murder trial of the century where the defendant is the first person ever in criminal history charged with homicide where his ass was the lethal weapon. He is eventually acquitted. Hallelujah! Personal human gas is free. Now an overnight celebrity, using his body as an instrument, he embarks on a successful, unique, musical career, a la La Pet, which means The Fart, who is originally from France who became famous with public farting. We should fart out loud in public. It's good for us. The play is not really about the man on trial, it's about the fart on trial. What would you rather do...Fart in a crowd, or die alone in a corner? Live longer, live healthier, let thy arse make wind!"

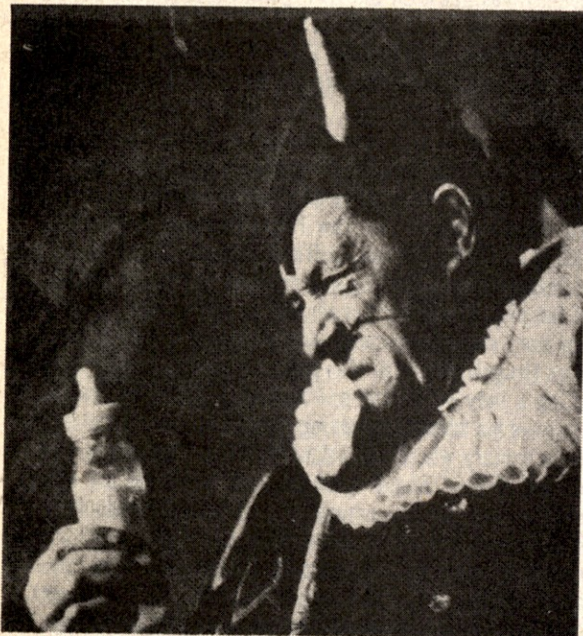
Timothy Carey's play THE INSECT TRAINER ("an intimate collaboration with Salvador Dali") starts July 12 in Hollywood at the Shepard Complex, 6476 Santa Monica Blvd. and is scheduled to run through August 5. Call (213) 465-0383 for more information.



JOHN CARRADINE IN MEXICO

AUTOPSIA DE UN FANTASMA (Autopsy Of A Ghost) (Sinister, 66) P/D Ismael Rodriguez, S Armando Crispini, Lucio Baitistrada

John Carradine was in quite a few Mexican movies, but this slapstick comedy/horror movie also stars Basil Rathbone and Cameron Mitchell! Despite the three English speaking stars (who are all dubbed by others), **AUTOPSIA** is only available in Spanish. It's a very goofy, sometimes funny color movie full of surprises. The credits are presented by great skeleton, witch and devil marionettes in an old fashioned circus tent show. The story opens during a thunderstorm where it rains (actual) buckets. Rathbone is Canuto Perez, a medieval ghost in a castle who talks to his own skeleton. He can disappear at will, sleeps in a coffin and also has a talking tarantula. Mitchell is Moelculo, an absent minded scientist wearing crooked bifocals. He has a beautiful blonde assistant who wears frilly yellow bikinis. Best of all is Carradine as The Devil! He has a funny deep voice, a retractable tail he uses as a lasso, turns people into goats and disguises himself as a mailman and an undertaker. His



arms can expand (just like in **NIGHTMARE ON ELM ST.**) In one scene he tells a little kid in an angel costume to jab a woman in the ass with a syringe. She turns into a robot with a skirt, a wig, and a Cousin Itt voice.

Bizarre Mexican comedians with impossibly high voices, looking like they escaped from vaudeville, complicate matters. One guy dresses like a child, runs a torture chamber and splashes everybody, including himself in gasoline, before being banished to Hell. **AUTOPSY** has hippies, sexy women, a gorilla in a dog house, men in drag, classical music, instrumental rock, comic signs in English, and some fun special effects. Eventually, we discover that it's all a play directed by the Carradine Devil. Este es el fin! Despite what

you may have read about the stars being reduced to embarrassing themselves, this film was by a very popular Mexican director and is better than many American 60s horror comedies. The stars even look like they were having a good time. The Sinister video copy is excellent. Carradine and Rathbone were also both in the American **HILLBILLIES IN A HAUNTED HOUSE** filmed around the same time (just before Basil died).

MARY, MARY, BLOODY MARY (Summit Int., 74) D Juan Lopez Moctezuma, S Malcolm Marmostein

This horror movie (shot mostly in English) stars Christina Ferrare as Mary, an American artist/vampire living in Mexico. She drugs people during sex, stabs them, and drinks their blood. John Carradine is the father she never knew, a mysterious killer in black who lurks (or drives) around with a big black hat covering his face. That's because Carradine didn't stay around long enough to complete his role and a double was used for most of his scenes. You do get to see him with a rotting bloody face attacking with a switchblade near the end though. After Mary cries at an art opening, a woman comforts her in a bubble bath as a song goes, "How did you know that I had this need inside?". **MARY** features a graveyard chase during the festival of death, car chases, a real shark being stabbed to death and a sappy theme song. Former model Ferrare became famous as the wife of John DeLorean, but she made her film debut at 17 as David Niven's daughter in **THE IMPOSSIBLE YEARS**. After her husband's coke conviction she was divorced, born again, and did network TV hosting. Director Moctezuma made two bizarre and shocking films, **DR. TARR'S TORTURE GARDEN** and **SISTERS OF SATAN** (see PV #2) before this fairly tame one.

ENGLAND

HYSTERIA (MGM/UA, 65) D Freddie Francis, P/S Jimmy Sangster

HYSTERIA is one of the Hammer studios many **PSYCHO**-inspired thrillers, often forgotten after all their more successful monster movies. The sharp black and white feature opens with a hypnotic spiral under the titles and scenes of a switchblade and a burning car accompanied by jazz music. American actor Robert Webber stars as a man with amnesia after suffering a fractured skull in a car crash. He becomes the only tenant in a luxury penthouse after mystery money and a key arrives. He takes pills, hallucinates and hears a murder in the empty next door apartment shower. He has an affair with a nurse and hires a private detective (Maurice Denham) to try to track down a model in a magazine that he thinks can explain his past. A rich woman in a white fur shows up and flashbacks reveal more conflicting information, surprises and plot tricks until we discover who did what to whom and why. It's not much of a surprise however, that Webber turns out to be a pushy, conniving womanizing liar. Freddie Francis also directed the Hammer **PSYCHO** films **PARANOIAC** (62) and **NIGHTMARE** (63).

THE STAY AWAKE (Nelson, 87) D/S John Bernard

This stupid, irritating teen horror movie starts in America in 1968 as a ponytailed mass murderer goes to the gas chamber ("I'm the angel of darkness!"). Twenty years later at The St. Mary's School For Girls in "Europe" students have an all night "stay awake" to raise money. They're put through a strenuous acrobatics class, watch horror videos on the gym floor, all pretend to be dead (as a joke), fool around with boys who sneak in and are killed off by a mystery monster. This movie is filled with false scares and we see lots of it through the growling unseen monster point-of-view cameras. The 50s style green monster with tentacles makes baby noises, burps, is afraid of crosses and possesses a girl ("You dirty stinking slut! I'll see you back in the hell where you belong!"). Maybe it's supposed to be funny and I just don't understand English humor. Maybe. With MacDonald Carey's daughter Michelle.

NUDIES



ANOTHER DAY ANOTHER MAN (Something Weird, 66)
P/D/S/edit Doris Wishman

Doris Wishman made over two dozen unique (some say terrible) adults-only movies, from the nudist colony movie **HIDE OUT IN THE SUN** to **LET ME DIE A WOMAN** (78). Wishman film

festivals have been held in recent years in Berlin and L.A. This one opens with nice black and white stills and jazz music. Steve (Tony Gregory) and Ann (Barbi Kenmp), happy newlyweds walk in Central Park. She and her former roommate Tess both undress and pose in their underwear. The camera closes in on the radio, then on a bra on the floor. She moves into a new furnished apartment with Steve who says "You're so good, so pure, I don't think you could do anything wrong." Burt, a sleazy pimp visits Tess but falls asleep and dreams. He narrates his dream (a movie in itself) with a voice like a cartoon gangster. The dream features "twins" Dolly and Daisey, a new girl Meg and her "hayseed" boyfriend. The women shower, undress and dance. The camera wanders to close in on a waste paper basket, tilts to the ceiling, then back to the floor. Burt wakes - "I must have been dreaming!" Steve gets sick, Ann goes to work for Burt (wearing a mesh body stocking). Tess gets pregnant, and Steve recovers and surprises Ann at "work". The camera shows a potted plant. Steve stabs himself. Sometimes the actors look at the camera. The dialogue was all added later. It's a rare occurrence when a few words happen to match the lips. Great stuff!



PLEASE DON'T EAT MY MOTHER (HUNGRY PETS) (Video Dimensions, 72) P/D/star Carl Monsoon (Buck Kartalian), S Jack Beckett

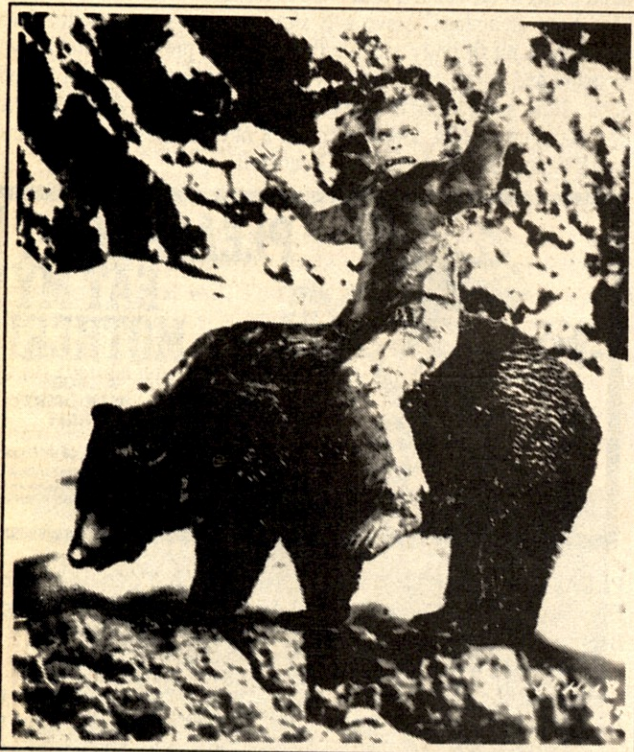
With all the attention a few years ago to the musical remake of Roger Corman's **LITTLE SHOP OF HORRORS**, nobody seemed to remember that it was already remade, as a nudie movie. Henry Fudd (Buck Kartalian) buys a talking plant (with a sexy female voice) from a gay florist. Henry lives with his nagging nosey mother who drinks Coors and gossips on the phone. The plant (and its pot) grow extremely fast and demands food (insects, frogs, dogs and finally of course, people). The major difference is that Henry is a Playboy-reading voyeur. He watches a couple having sex in a car, leaves and returns home four times and they're still at it! Another couple having sex in a park are forced at gunpoint to become plant food. Adult movie star Rene Bond has sex with her boyfriend, argues with him, and kills him. Henry, watching at the window offers to hide the body. Although it's a silly comedy, parts of some of the sex scenes are no-faking hard core. As late as 1982 (!), this Boxoffice International release was playing in drive-ins as **SEXPOT SWINGERS**. Buck Kartalian was in **THE DEVILS ANGELS**, **PLANET OF THE APES**, **STAY AWAY JOE** (with Elvis), and was the wolfman on the late 70s Saturday morning kids show **THE MONSTER SQUAD** (!). As Monson, he acted in and directed other Box Office Int. adult films and the horror movie **LEGACY OF BLOOD** (72).

ONE MILLION AC/DC (Even Steven, 69) P/D Ed DePriest S Akdon Telmig

Cave people have sex in this ridiculous soft core fantasy. In what must be a tribute to **ROBOT MONSTER**, a man in a gorilla suit

kidnaps a woman and takes her to Bronson Canyon! All kinds of dinosaurs appear: a small lizard made to appear huge, men in horrible looking suits, toys (just like in *THE MIGHTY GORGA!*), and that old standby, tinted black and white footage from *ONE MILLION YEARS B.C.* The ancient people speak modern English. There's a pig-out food scene, a girl fight, a lesbian scene leading to a "virgin sacrifice" and other sex scenes, all painted on a cave wall. The only worthwhile segment is a long, nude outdoor run worthy of Russ Meyer. The (recent?) insert title is *ATTACK OF THE CAVE BABES*.

50s JAPAN



The abominable baby in HALF HUMAN

HALF HUMAN (Jujin Yukiotoko) (Rhino, 55) D Inoshiro Honda, Kenneth G. Crane, P Tomoyuki Tanaka, S Takeo Murata

This Toho film, a major release in Japan, was director Honda's follow-up to *GODZILLA* and features two of that film's stars, Akira Takadara and Momoko Kashawara. *HALF HUMAN* borrows some ideas from *KING KONG* and *TARZAN ESCAPES*. Remote villagers pray to a big "Peking man" who lives in a huge cave filled with stalactites and bats. A beautiful mountain girl wearing a mini-skirt has to offer him food. A rescue party and scientists show up after some skiers disappear. The snowman ties one man up and hangs him over the side of a cliff. Evil circus people capture the monster and his weird little son. When the kid is shot, daddy goes on a rampage, destroying the village. The independent DCA company got American release rights in 58 and did a miserable job trying to Americanize it like Warner's had done with *GODZILLA*. DCA cut out all the dialogue and maybe half the movie, substituting John Carradine as a scientist who sits in a room and tells the story. Every time things get interesting, we're back to that room with John telling us what already happened and even trying to psychoanalyze the creature. Morris Ankrum does an autopsy on the body of the

little creature. The real movie ends in a volcano, just like *THE MANSTER* (PV #4), also co-directed by Kenneth G. Crane. As much as I like Carradine, this frustrating tape makes me want to see the original without him. *THE SNOW CREATURE* (54) and *MAN BEAST* (55) were less interesting American abominable snowman movies made around the same time.



THE H-MAN (Uomini H; Bijyo To Ekitai Ningen) (RCA/Col., 58) D Inoshiro Honda, P Tomoyuki Tanaka, S Takeshi Kimura

A welcome easy to find release, *THE H-MAN* is a color, scope science fiction/gangster classic. It opens with an H-bomb blast. A drug dealer, outside in the rain, disappears. Only his suit and shoes are left. Flashbacks show how a ship got too close to the nuclear test. Police try to figure out what's going on and a scientist dissolves a frog, while boiling and bubbling red and blue "slime monsters" kill more people. The Tokyo Star's headlines are: *STRANGE MONSTER DISSOLVES HUMANS!* and *CITY MENACED BY H-MAN MONSTER!* Fun nightclub scenes feature a Julie London-type singer who sings "The Magic Begins" and "So Deep Is My Love" in English, some wild jazz, and chorus girls. It all ends in a sewer (where the crooks had hidden a bag of heroin) and a terrorized woman cowers in her slip. The special effects are imaginative and well done. Director Honda also made *THE HUMAN VAPOR* (60) about gangsters turning into mist instead of slime. When Columbia released *THE H-MAN* in America, audience members were given free "H-MAN sponges". The *BLOB* was released the same year.

RECENT TAPES

ALARMING TRENDS (87, Scorched Earth) Earth) D/editor/cinematographer/animation/music Ronnie Cramer

Six songs (and one instrumental) by Cramer's Denver, Colorado based-band Alarming Trends are heard in this excellent black and white 30 Minute long video. Cramer has worked on industrials and commercials, where he obviously learned a lot. He also must have seen *RUMBLE FISH* a few times because this tape has the same great look (and even features animated fish that decapitate people). He uses fast and slow motion, clever FX and surprising animation. Some parts are shown on a TV set. Rebecca Watson, the band's singer, stars. Cramer is the guitarist/writer. The songs are from the LP, "You Make Me Live In A Trailer". The music is well produced simple punk/pop (sometimes kind of like early Siouxsie and The Banshees). "What Does Your Heart Say" is an especially good ballad. The album and/or video are well worth looking for.

BACK STREET JANE (89, Scorched Earth) P/D/S/ed/co-cine./music Ronnie Cramer

Ronnie Cramer's first feature (16mm black and white) isn't as visually fascinating as the rock vids, but it's a perfect, great looking blank generation look at people who live for drugs. Two

bored, unemployed friends "Diane" (Monica McFarland), and "Jane" (Marlene Shapiro) sneak into a dealer's house to rip him off. They find him murdered, so they slowly and methodically track down the killers to blackmail them. Nicole, a Eurasian dragon lady (Sheila Ivy Traister) kills her male partner and gives half her coke stash to the blackmailers - after she puts arsenic in it. She goes to stay with two guys, gets high and talks about monster movies before they all nod out. There's effective (offscreen) sex and violence and nonstop doublecrosses and plot surprises in the tradition of movies like THE KILLING and THE ASPHALT JUNGLE. The actors, who all do fine, low key work, have all have been in plays or TV shows. You can contact Cramer at 2201 S. Clayton, Denver, Colorado, 80210

KILLER (T And T) Co- P/D Tony Ellwood , P/act Tony Locklear, S Mark Kim Ray

Filmed around Charlotte, NC on super 8 for under \$10,000, KILLER is a good serious horror movie. A brutal unshaven serial killer (Duke Ernsberger, who was in KING KONG LIVES) wears dark glasses and stays pretty cool while he slaughters lots of people. A cliched flashback shows how he had killed his mother while she was in bed with an abusive cop. Ash (Andy Boswell) is a friendly young orphan who works at his uncle's gas station. He gets wise to the stranger who then kills his uncle and kidnaps his girlfriend. Ash and his reluctant friend tail him during an all night car chase. The killer says doctors cut his soul out, ("Without a soul you can never go to heaven. But you can't go to hell either.") He puts out cigarettes on his hands and proves how he can't lose at Russian roulette. There's plenty of action and blood and the acting and script are better than average too. The lighting isn't very good but 28 year old director Ellwood will hopefully get some more money next time around. He started out doing special effects for EVIL DEAD II. T and T Entertainment is at 3342 Washburn Ave., Charlotte, NC 28205.

DEAD PIT (89, Imperial Ent.) P/D/S/ed Gimel Everett, S/ed Brett Leonard

"Jane Doe" (Cheryl Lawson) is in a dark smoggy asylum full of cliched wackos because she can't remember her identity. She usually wears the standard patient clothes, bikini panties and short undershirt. She dreams about a nurse spraying her with a hose while she's hung by her wrists topless. Top billed Jeremy Slate (a 60s biker movie regular making a comeback in horror movies lately) is Swan, the grey haired doctor who hypnotizes her, causing frightening flashbacks. A spiral staircase leads to the "dead pit" where a mad young doctor sticks syringes into victims heads and performs lobotomy operations. A patient gets a dentist drill stuck in his eye, a head is thrown into Jane's room, and the mad doctor possesses her. The doc's victims, (lots of spastic, bloody, brain-eating zombies) all emerge from the pit (like in THE SENTINEL) and attack. A British patient tries to help ("For dead people they sure are smart!") and the ending is pretty good. With typical sleep-inducing synth music. This tape has a great box with green eyes that glow when you push it in the right spot. Porn star Shauna McCullough was used for the topless scene.

SLEEPING CAR (89, Vidmark) P/D Douglas Curtis, S Greg O'Neil

David Naughton is Jason, a divorced, wisecracking student who rents half of a haunted train car, even after he sees a body in

his bed! He plays heavy metal music on a reel to reel tape recorder and everybody makes jokes about how old he is. He acquires a very forward girlfriend (Judie Aronson from FRIDAY THE 13TH IV). Her jealous ex breaks into the car and is killed by couch springs (!). More characters are crushed in the couch bed or killed by the springs, then disappear. Kevin McCarthy, who lives in the other half of the car, believes in white magic and listens to sitar music. Jeff Conaway is a rebellious journalism teacher who tells a Quayle joke. After sex and a lot of fast editing and strobe lights, Aronson becomes possessed. It's all because of the landlady's transparent ghost husband. John Carl Beuchler receives FX credit. The acting is better than this movie deserves and the ending stinks.

DEAD GIRLS (90, Raedon) D Dennis Devine, P Eugene James, S Steve Jarvis

The Ozzy Osborne "Suicide" song controversy probably inspired this teen horror movie. A Dead Girls song ("Life is a total bummer - Death ends all") inspires a wrist-slashing group suicide. The sister of bandmember Birtha Beirut (or Gina) is the only survivor. The group (four girls, and Marky the drummer) go to a remote cabin with the recovering sister to rest and avoid bad publicity. The cast is killed off by a person in a rubber skull mask from Gina's lyrics. There's also a pushy Oriental manager, a bodyguard, a nurse, Elmo, a retarded stuttering handyman, a weird female groupie and a hostile black sheriff ("I burned my daughter's collection of your albums!"). Gina has nightmares. Characters are killed with a nail gun, by stabbing, fire, axe...all things that Gina wrote about! This tape holds some kind of record for false endings.

CANNIBAL HOOKERS (87 Camp) P/D/S Donald Farmer, P/act Gary J. Levinson

The former editor of The Splatter Times shot this (on video) in Ted V. Mikel's "castle". Hilary and Dee Dee, two sorority pledges, have to pose as hookers. They buy punk clothes at Hollywood Book And Poster (owner Eric Caiden makes an appearance). The guys watch a zombie gore movie (CURSE OF THE SCREAMING DEAD) and talk about sex with pigs. The girls become zombie cannibals. A blonde chained in a dungeon has her Buckwheat shirt ripped off. Producer Levinson plays Lobo. Sheila Best from G.L.O.W. plays the sorority head. The sound is terrible, one girl keeps looking at the camera, and the FX consist of blood and boobs. The music, by Das' Yahoos and Ben Vaughn ("She's A Real Scream") was issued on Skyclad. All the cast members are shown at the end. Bill George (publicity) and Kris Gilpin (location manager) helped. Since then, Farmer has made SCREAM DREAM, DEMON QUEEN and VAMPIRE COP which are probably better.

60s

SLIME PEOPLE (Video Gems, Rhino, 64) D/star Robert Hutton, P/S Joseph F. Robertson, S Vance Skarstedt

Actor Robert Hutton (Robert Bruce Winne from Kingston, NY) made this movie for "\$56,000" then left for character parts in England. SLIME PEOPLE looks like an early 50s Roger Corman production. The hero /sportscaster/pilot (Hutton) battles

spear-carrying gurgling monsters from the sewers who were disturbed by an underground nuclear test. Meanwhile the dense fog becomes a wall, preventing the small cast from escaping. The others are a professor (Robert Burton who had been in *THE MANCHURIAN CANDIDATE*) and his daughters, a happy, perky blonde (Susan Hart, who latter married A.I.P. president James Nicholson) and a moody one (Judee Morton) plus a handsome young Marine. Les Tremayne is fun as an eccentric writer ("Genius waits for no one!"). Drunks loot the city and the survivors barricade themselves in a Hollywood TV studio, then a freezer in a butcher shop. There's time for romance ("As long as you're sitting here, I don't even want to think about Slime People!") and hysterical TV news reports ("The fog has hardened! It's Horrible! It's sickening!"). You can hardly see anything at the end for the fog, but lots of monsters show up and there's a big fight in a cave. Producer Robertson also brought us *THE CRAWLING HAND*.



THE CRAWLING HAND (Video Gems, Rhino, 63) D/S/edit Herbert L. Strock, P Joseph F. Robertson, S William Edelson

This is the movie that introduced "The Bird" by The Rivingtons, so it's historically important, besides being a classic of its kind. In Florida an astronaut returning from the moon is seen on a TV monitor yelling "Kill! Kill!". The scientists (Peter Breck and Kent Taylor) push a button and blow him up. Their secretary is Allison Hayes. Meanwhile, in Palms, Ca., the owner of a malt shop talks about a meteor and tells his teen customers, "Eat, drink and be merry - tomorrow you die!" (three times) but warns them not to dance. When "The Bird" comes on the jukebox, they can't help themselves. Paul (Rod Lauren), a handsome young "lone wolf" medical student takes a beautiful Swedish exchange student (Sirry Stephan) to the beach. She changes into a bikini then screams when she spots the astronaut's arm in the sand. At night, Paul takes the arm home and hides in the fridge. It slithers out, hides under Mrs. Hotchkiss the landlady's pillow and strangles her. It also attacks Paul. He

wakes up next to Mrs. Hotchkiss' corpse in an ambulance. The arm takes over Paul's mind, making him a teen *HANDS OF ORLAC* killer with blackened eyes. He confesses to his portable tape recorder (Hey, could this be another of David Lynch's childhood faves?). The sheriff is played by pre-*GILLIGAN* Alan Hale Jr. Incredibly, the fingerprints from the scene of the crime match up with the blown-up astronaut's, so the Fla. space authorities show up to investigate. My favorite scene is when Paul attacks the malt shop owner at night. He pushes him against the jukebox and strangles him while strobe lights go on and off and "The Bird" plays, ("Tweet Tweet!"). Some cats in a junkyard eat the flesh off of the arm at the end. Director Strock is best known for *I WAS A TEENAGE FRANKENSTEIN*. This one's better.

THE MIGHTY GORGA (Cinema Concepts, 69) P/D David Hewitt, P Robert O'Neil, Joan Hewitt, David Prentiss

Mark Remington (Anthony Eisley) owns a small circus that needs a new attraction to keep the creditors away. He goes on a "safari" with two black bearers. They encounter a ridiculous lost (white) tribe dressed like Indians, who keep skulls on poles and worship the Mighty Gorga. The cast includes Scott Brady as a villain, Kent Taylor as the missing Congo Jack, Gary Kent, and future directors Greydon Clark and Gary Graver (also the cinematographer). You could say *THE MIGHTY GORGA* was made for kids, but even in 1969 most kids would try to destroy a theatre when confronted by *GORGA*'s special effects. A man in an immobile gorilla mask is one thing, but this movie uses plastic toy dinosaurs. There's a lava flow (stock footage), a brief animated shot of a dragon (from another movie), and a "chamber of death" (Bronson canyon). Even the cheapest movies use a blue screen to combine the actors with supposedly giant creatures. This time the actors are in an out-of-focus film shown on a normal screen. The man in a gorilla suit stands in front of screen. At one point he carries a doll around. *GORGA* is the worst *KING KONG* copy ever made, anywhere, anytime. Hewitt also made *THE WIZARD OF MARS* (64), *GIRLS FROM THUNDER STRIP* (66), *DR. TERROR'S GALLERY OF HORRORS* (67), *JOURNEY TO THE CENTER OF TIME* (68), and *THE LUCIFER COMPLEX* (78). Producer R.V.O'Neil went on to direct the first two *ANGEL* movies with Susan Tyrrell.

THE FASTEST GUITAR ALIVE (MGM, 67) D Michael Moore, P Sam Katzman, S Robert E. Kent

By 1967, the late Roy Orbison had stopped having hits and was recording inferior albums for MGM. Sam Katzman had already produced Elvis in *KISSIN COUSINS* and *HARUM SCARUM*. Michael Moore had already directed Elvis in *PARADISE HAWAIIAN STYLE*. Guess they figured this light comedy about Confederate spies would make the big O a movie star too. His acting is terrible and boy, did he look weird with that shiny black hair. In his only acting role, Roy is Johnny, Confederate spy. He's also a womanizing singer and master of disguises and is part of a traveling Dr. Long's Elixir medicine show (complete with six sexy chorus dancers), planning to rob the San Francisco mint. Nobody dies during the wild west action, but Roy sings seven songs (yes, there was a soundtrack album). His singing is great as usual, but most of the songs are forgettable or silly. During the "Medicine Man" song he plays a drum while four "Indian" women dance on stage. The dumbest song is by the chorus girls (led by Joan Freeman), "Snuggle As a Buggle In a Ruggle". Roy's special guitar gun is just a comic

prop, ("I can kill you and play your funeral march at the same time".) The comic Indians (led by Iron Eyes Cody) use "new impressionistic war paint". Sam The Sham (an MGM recording artist) has a small role.

THE STRANGLER (Key, 64) D Burt Topper, P Samuel Bischoff, S Bill S. Ballinger

Victor Buono, an underrated 300 lb. character actor who went on to play King Tut on BATMAN, only starred in two movies, this and the Italian THE MAD BUTCHER (72). He's pretty disturbing as Leo Kroll, a mama's boy hospital lab technician who murders women after winning dolls at a ring toss game at the Fun Palace. He keeps a drawer full of dolls at home, and sweats and shakes as he undresses them. A doctor tries to explain his fetish. His nagging mother is played by Ellen Corby (THE WALTONS). When she dies, he violently smashes up his room. There isn't much more plot-wise - the cops interrogate him, stupidly let him leave to commit even more murders, then finally catch him. The cinematography in this low budget black and white psychofilm is often excellent. The opening shot of a nurse undressing, seen from inside a large eyeball, is great. Otherwise it looks like an old TV show shot on sterile Hollywood sets. Director Topper went on to narrate MONDO TEEN and SADISMO.

STILL MORE STUFF

THINGS (89, IAE) D/star Barry J. Gillis (Joe Calderone) P/S Andrew Jordan

This senseless, amateur, Toronto gore movie opens with an H-bomb blast. A woman in a devil mask strips (a dream). Some guys in a house with Great White North accents somehow manage to conjure up monsters with a Satanic book they find in the fridge. Meanwhile they drink beer, talk, tell stories and watch TV, laughing at a cheap black and white slasher film. One of them puts a bug in a sandwich for a joke. The wife of the owner of the house gives birth to a monster that kills them both. The two surviving brothers run out of beer, start drinking hard liquor and wonder around the house smashed while insect monsters breed in the basement. Every once in a while Amber Lynn and some guy awkwardly read cue cards and give comic in-joke newscasts on TV. They make jokes about George Romero and Traci Lords. They talk about some Dr. Lucas and comment about the stranded brothers ("Don and Fred may still be alive after 14 days"). Dr. Lucas shows up near the end ("This is ghastly, brutal, horrible - insane!"). The special effects and sound dubbing are awful. Maybe this one's another comedy and I didn't get it. There's some original synth and punk music on the soundtrack. The filmmakers thank lots of people at the end. Amber Lynn is usually in movies like DEVIL IN MISS JONES III, AMBER PAYS THE RENT and FRIDAY THE 13TH: A NUDE BEGINNING, but you couldn't tell what a bad actress she was in those. Gillis already has a new film, WICKED WORLD.

WAVE PRODUCTIONS SAMPLE TAPE D Gary Whitson

Two girls kidnap a secretary and kill her. A female zombie attacks a woman in a basement. Then host Mike Brady rises from a coffin and introduces more scenes of horror, gore, and death. A

girl in a "Satan Lives" T-shirt is tied to a tree and burned. A guy sinks in quicksand. Vampires are killed. A pitchfork goes through a stomach. A woman is dragged underground (actually under a pile of leaves). Mike returns with Marilyn - "We're in the living room of Wade Productions" - and goes on to give a talk about how they will film your script for \$15 a minute, and promises a demo tape for \$50 to \$75. "We can add music, costumes.... Sex is OK, nudity is not. Be creative." Think of the absolute worst, cheapest, lamest shot-on-video horror movie you've ever seen. Any kids with a video camera and minimal FX knowledge could make it. That's what these sample scenes are like. Not just amateurish, but somehow beyond. Whitson uses cheesy synthesizer music and loves to film close ups of women's asses. The eyes of a dead body open. There's even some bad animation. If I could find the address, you too could send your script and hard earned money to Gary somewhere in New Jersey. Where is that address? Thanks to Paul Bell (Fla.) for sending this tape.

RABID COP (90) P/D Ken Rasak, S/star Larry O'Dean

A guy imitating Alistair Cook spends way too much time introducing this 24 minute-long comic horror tape. Two hick brothers (Larry O'Dean) from Kentucky have a psychic link. The one with an eye patch keeps beating people up. The cop/brother becomes a rabid killer after a cat bites him. They fight in the street. The dubbing is all off, on purpose. Available for \$15 from 473-A 14th St., San Francisco, CA 94103

MOBSTER MANHUNT (90, Dark Dreams) D/S/cd/star/music Fred Hopkins

The maker of ROCK AND ROLL MOBSTER GIRLS returns with this even less coherent, anything-goes comedy. Otto Schlossman (Hopkins) runs a video/record store, a front for gambling. In a flashback, his partner Weldon Hubris throws up (over and over) while reciting Walt Whitman. Then he shoots a customer and becomes a duck. Hopkins' instrumental rock trio does some fine music at a practice while a girl dances. In old black and white footage, a burlesque salesman sells a hair grow product. In the store, there's a fight over a Kris Kristofferson LP and Otto kills a customer with garden shears. More burlesque and stripper footage shows up, the trio plays again, a guy plays a broom, the Himalayan police arrive and a hermit wears an Alfred Hitchcock mask. The exaggerated sound effects are funny. Also with Jeff Simmons. Hopkins' latest is DANGEROUS LATTES - THE EMERALD CITY STORY. They're all available for only \$10 plus \$3 postage from Dark Dreams Video, 2800 NE 55th St. #3, Seattle, WA. 98105

We also received the following shorts on tape: ROCK 'N' BONES (by Mark Farrell, Pandora Pro., Kingston, NY), HEAVY METAL PARKING LOT (by Jeffrey Krulik, Don't Quit Your Day Job Pro., Washington D.C.) and TERROR IN THE CINEMA (by Jeff J. Reynolds, Malden., MA). THANKS!

UNDERGROUND

SLEEP CHAMBER - SATANIC SANCTION (89) By John Zewizz Music by Zewizz and Jonathon Briley

Sleep Chamber is an industrial sound Boston based group that's released "over 20" LPs and tapes and 10 video tapes since

1981. Some of the albums were issued in Germany and Austria. They wear black leather pants and seem to have a "controversial" reputation kind of like Genesis P. Orridge in England. This 65 minute ambient mondo tape is filled with altered, solarized and subliminal images, with some demonic sounding chanting. New footage is mixed with old (a bit of porn and some mondo Africa stuff). A person plays cocktail glasses and the camera scans an old graveyard. Some parts would make very good nightmare scenes in a feature. It's very well done for what it is and also very hypnotic and disorienting.



SLEEP CHAMBER - SLEEP SANITORIUM By John Zewizz

This Sleep Chamber tape has the same elements as SLEEP CHAMBER, but with lots more sex and death. Zewizz himself shows up yelling and threatening to shoot himself in the head. There's borrowed altered footage from ILSA, SHE WOLF OF THE SS and THE NIGHT PORTER. Some Betty Page bondage footage and more porn scenes (often featuring Kay Parker) are altered and distorted. Many people would hate these apocalyptic culture tapes. Some people just don't enjoy being manipulated, repulsed and turned on at the same time. The mixture of real sex with cinema Nazis is kind of half assed actually. Watching this tape in a severely altered state could definitely be a problem. Music by Zewizz, Ron Lessard and Tione.

These tapes are available for \$23 each from Box 1060 Allston, MA 02134.

SOME SHIT (81-89) By David J. Markey

SOME SHIT is a compilation of a half dozen shorts plus trailers for Markey's features DESPERATE TEENAGE LOVEDOLLS and LOVEDOLLS SUPERSTAR (see PV #3), plus the Lovedolls playing live. As in his must see features, bits of real recordings are used on the soundtrack. The first and longest short shows a street band playing Rocky Mountain High. A snake/man gives them popcorn and they all have private freakout scenes with music (Jesus Christ Superstar, Three's Company, Black Sabbath, Partridge Family, Led Zep), kind of like in THE SONG REMAINS THE SAME. In STONER PARK, kids smoke pot to more Zeppelin music, kill people and take over the park in the name of Satan. A real 70s anti-drug TV spot follows. Felix the cat, Tweety Bird, Nosferatu, some animation, a naked girl being chased by a guy in drag, an ugly masturbating clown and laughter from the Ummagumma album are all here too. Some of this stuff's pretty funny, other parts are just weird. Ann Magnusen makes a guest appearance.

THE SLOG MOVIE (82) By David J. Markey

In this short rock documentary spoof, SIN 34, a cliché alienated young punk group, is interviewed and play live ("Let's Get Rid Of Society"). They draw a crowd at Danny's Hot Dogs, drive to San Francisco, and OD. The credits are spraypainted.

These tapes are available from We Got Power Films, 3017 Santa Monica Blvd. #314, Santa Monica, Ca 90404. SHIT is \$10. SLOG is \$22.50.

WE ARE NOT TO BLAME D/star Casandra Stark

Stark makes bleak New York lower east side underground films shot in old one room apartments and around burnt out buildings. Laura Jessen arrives at the Port Authority bus terminal to stay with Stark who freaks out in the bathtub. An abusive ex-boyfriend (Richard Kern) shows up, so they tie him up on the roof. They dig a grave in a park and piss in it and Nick Zedd attacks. Music by Foetus.

THE LOST FILMS OF CASANDRA STARK D/star Stark

In WRECKED ON CANNIBAL ISLAND (great title) a couple talk and fight. He wanders down a busy street yelling while people stare at the camera. He finds her on the roof and goes down on her. In DEAD ON MY ARM Casandra goes to a fortune teller, sees a bald cripple in a graveyard and dances in a Catholic church. The music (This Heat) is good. In GO TO HELL a guy pukes and a junkie shoots up. Stark wanders around and a guy beats her. Nick Zedd kisses her and an A-bomb goes off. (Music by The Swans.)

These tapes are \$20 each from Rosanne Mello PO Box 1793, New York, NY 10009.

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TEENAGERS FROM OUTER SPACE (59) David Love
THE DEVIL ON WHEELS (47) Good early one!
DANCE HALL RACKET (56) Sleazy Wood type flick.
RACKET GIRLS (50) Chick wrestling.
SHANTY TRAMP (67) Wild southern biker flick!
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Story by JOHN WILKINSON Produced by M. JACQUE DONALD
Directed by DAVID RICH



LUIGI COZZI

By Maitland McDonagh

Italian splatter aficionados know

him as the man behind *ALIEN CONTAMINATION*, a straightforward *ALIEN* knockoff (no surprise, that) heavy on flesh bursting and spiced up with allusions to *INVASION OF THE BODY SNATCHERS* and *QUATERMASS 2 (ENEMY FROM SPACE)*. Walter Hill and David Giler may not be able to get their five star alien down to earth (too expensive, the reasoning goes), but Cozzi and company managed to stage their low rent bug hunt in Los Angeles and South America with predictable and gratifyingly disgusting results. It all boils down to expectations. And of course there was *STARCRASH*, *STAR WARS*' demented step-sibling with the cast from...from out of left field, maybe: fruity thespian Christopher Plummer, trashy pin-up Caroline Munro, deranged former child evangelist Marjo Gortner, *KNIGHT RIDER* David Hasslehoff, and the late, great Joe Spinell mixing it up in outer space among all the on-a-wing-and-prayer special effects for which anyone could ask in this lifetime. *STARCRASH* alone would guarantee Cozzi a place in the *PSYCHOTRONIC* pantheon for its unabashed venality, its onscreen roster of has-beens and weirdos and overall tone of endearing enthusiasm largely unmitigated by technical proficiency. This without even factoring in Cozzi's longtime association with Italian grand guignol master Dario Argento, which includes stints as his co-

writer and assistant director. Director, screenwriter, novelist et. al., Cozzi has contributed to a veritable cornucopia of offbeat projects (although little of it has made its way to US screens) and has been too long unsung. So herewith, the *PSYCHOTRONIC* interview to set the record straight.

The first film credit for Luigi Cozzi (Lewis Coates in English language credits) is *TUNNEL UNDER THE WORLD*, a film with a Martian and a vampire. "It was kind of an experiment, influenced by new wave filmmaking; I did it in Milan with a few friends. It was an adaptation of a Frederick Pohl science fiction story that was published in *GALAXY* magazine in 1945, about the abuses of advertising and the effect it has on people. It was shown in Italy and at the Trieste Science Fiction Festival, at a few other festivals and in theatres in a limited release; a kind of art film circulation." A science fiction buff since childhood, Cozzi later organized a festival of science fiction films in Italy called Planetario. "I did it for several years after the first one, which was in 1975. The idea spread to several other cities, and Planetario ultimately became the festival that is still going on in Rome, Fantfestival, though I'm not working on it anymore. It was a thing I had always wanted to do. I love films, especially science fiction, and there were pictures I wanted to see. The festival was structured as a critical perspective. Mostly we showed old films to show that these movies were not crap, which is the way people spoke about them. In 1975 science fiction was a B program, you couldn't really see these pictures. We only had two TV stations, and they didn't buy such things. I saw these films as a child by going to the lowest and the worst movie theatres, the kind you

don't tell your parents about. Remember this was before STAR WARS, which made the genre respectable again. The festival became a huge hit because nobody had seen those pictures in 10, 15, 20 years". Cozzi the fan was also a foreign correspondent for Famous Monsters and Photon magazines in America during the 70s. He works part time at Dario Argento's new store in Rome called PROFUNDO ROSSO (!) selling horror and science fiction books and magazines.

"After TUNNEL UNDER THE WORLD, I met Dario Argento and we worked together on the screenplay of FOUR FLIES ON GREY VELVET. I also worked on that picture as an assistant. I had moved to Rome and became a journalist. I had always been a movie critic, but at that time I was also writing for a rock and roll magazine called CIAO 2001. It's still a big magazine for young people; at the time it was considered a low thing to do. Anyway, while I was there I saw Dario's first picture, THE BIRD WITH THE CRYSTAL PLUMAGE (70) and loved it. It wasn't a big hit in Italy, but I wanted to meet the guy who had made it, so I called his office for an interview. And that's how it started. We exchanged ideas, and after a while he asked me to write for him. Dario and I continued to work together on a number of projects, including some that never became reality. FRANKENSTEIN, for example, but we couldn't make the deal. He wanted to take a very classical approach, but to set the story in pre-Nazi Germany, during the Weimar Republic. The Frankenstein monster would have been kind of a symbol of the birth of Nazism. We had trouble with the Americans there- they said Frankenstein was dead, and anyway, no one who wanted to see a horror movie cared about politics."

Soon after, Cozzi worked with Dario Argento on FIVE DAYS OF MILAN, once called a black comedy in the mode of THE WILD BUNCH. "It was a very Italian movie, the subject was inherently Italian. It's based on a true incident that took place in the 1850s during the Austrian occupation of Milan. There was a revolt against them and the Austrians were driven out of the city. But the rest of the Italian cities failed to help the rebels, so the Austrians returned and killed everyone. Dario wanted to do the film because those were politically uneasy times and he felt there was an obvious parallel between our time and the past. The picture also had a strong comic element. We were thinking about something like Buster Keaton's THE GENERAL. It was an interesting mix, violent and comic at the same time. But it didn't do well because everybody was expecting a thriller. After that Dario stuck to mysteries and horror. The next project I did was also with Dario, a series of four movies for television that were shown under the title THE DOOR INTO DARKNESS. He directed two, I wrote two and directed one. It was very successful

and helped establish Dario as a star. It was like the ALFRED HITCHCOCK PRESENTS series, he appeared at the beginning of each segment and talked to the audience. Everybody recognized him after that.

The first episode which Dario directed was called THE TRAM. He said it was an episode he had cut out of THE BIRD WITH THE CRYSTAL PLUMAGE because the film was too long. A woman is killed on a crowded tram, and the police have to discover how she was killed while surrounded by people. I wrote the other episode he directed, EYEWITNESS. A woman sees a girl being killed, but the body is never found. She finds herself being blackmailed by the killer and all that kind of stuff. I wrote and directed NEIGHBOR, which was about a couple in a new isolated house, who discover that their new neighbor has just

killed his wife. They know about him, but he doesn't realize they know and that creates complications. The fourth segment, THE DOLL was directed by somebody else. It's about a girl who, because of a childhood trauma involving dolls, becomes a murderer". The four hour long TV programs were going to be released theatrically as two features, but never were. "After that I was established in the industry and wrote a series of scripts...5, 7...I don't even remember. To tell you the truth, I'd just as soon forget about most of those things, but I'll tell you what I remember best. In 74 or 75 I wrote a mystery film called THE SPIDER (THE KILLER ALWAYS KILLS TWICE), it was a thriller in Dario's style. I think it holds up fairly well.

I then wrote a totally different picture called DEDICATED TO A STAR (THE LAST CONCERT). It

was a sentimental movie, quite a departure, and it was a huge hit in Italy. It was also the only picture of mine that my mother went to see and said 'Oh, I love that!' That picture made it possible for me to do STARCRAH (THE ADVENTURES OF STELLA STAR). It was to be released by American International, but by the time it came out it was by New World. We worked miracles on that picture. (Laughs) STARCRAH was a comic book, science fiction for kids. I didn't have the money for serious hardware, serious spaceships, and it would have been crazy to have tried. I just decided for a deliberately crazy look, it was the only way to get by with our limited budget. It's still very difficult, almost impossible to make a science fiction film in Italy. Science fiction pictures still aren't big box office there. E.T. wasn't #1 there. And when you make a picture in Italy, 60 or 70% of your money needs to be Italian. Your not going to get an Italian producer to put the kind of money you need into a movie he knows won't make money in the domestic market".

HUMANOID, another cheesy STAR WARS inspired space

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**ALIEN
CONTAMINATION**

WARNING: Due to violent special effects shown in the final scenes, this picture may be too intense for some viewers.

adventure starred Richar Kiel (as Golob) and Corrine Clery who had both just been in MOONRAKER, Bond girl Barbara Bach, and Arthur Kennedy and Ivan Rassimov as the villains. The music was by Ennio Morricone. Director Cozzi was listed as "George B. Lewis". Director Antonio Margheriti was credited with special effects. Although it boasted an international name cast, it was never released in America and most people don't even realize that Cozzi made it. English language video copies later showed up in Venezuela.



"We came close to making two sequels to STARCRASH, but there were so many quarrels with the producers and potential investors that it couldn't happen, so I made ALIEN CONTAMINATION instead. That was right after ALIEN. We had Ian McKellan and a lot of blood effects, people exploding from the alien contamination. We shot in three basic locations, on a boat, in New York, where we did a week's worth of exteriors (we did all the interiors in Italy), and in South America because of money. The producer couldn't raise enough money on his own and he had a South American partner. I know it's crazy, the story starts in New York and then suddenly you're in Colombia, but it was the only way to do the picture. That's the movie business, at least when you do the independent financing route. I used to think it was worth trying to push through your original ideas, but now I've just about given up from desperation."

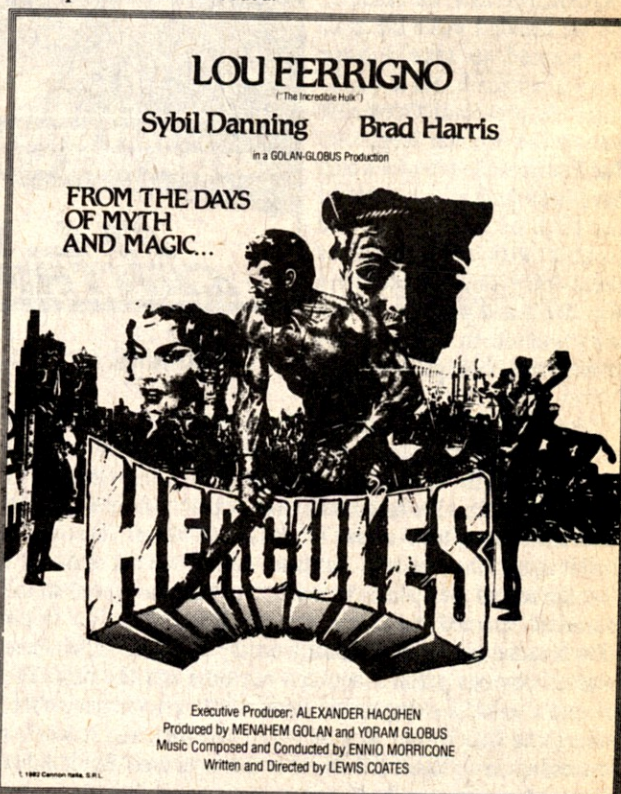
Cozzi seems too good humored to be serious about this desperation business, but his list of unrealized projects makes you think. THE LOCOMOTIVE (a story about social frustration, couched in the metaphor of a runaway train and based on a true story) and FRESHMEN ("about young people in the 60s") were only two of the non-horror ideas he couldn't get off the ground. "The problem with a screenplay is that you may have written the best script in the world, but if the picture doesn't come through a total of three people read it. When I can't succeed in getting a script made, to avoid losing an idea I think works well I turn it into a book." Cozzi's novels include the thrillers KILLER INSTINCT and FEAR HOTEL, STAR RIDERS (the sequel to STARCRASH, written with A. E. Van Vogt) and TIME PARALLELS, a convoluted time travel story.

"I made HERCULES because Menachem Golan offered it to me. We had first met when he was interested in producing STAR RIDERS, which never happened of course. He had script troubles with HERCULES, but Lou Ferrigno was already in Italy making THE SEVEN MAGNIFICENT GLADIATORS, so he told me if I could rewrite the script in three weeks I could have the movie. Well, that's about enough about that." (ED- Luigi doesn't want to discuss it, but his HERCULES, designed to cash in on CONAN, is one of the wackiest movies I've ever had the pleasure to sit through on 42nd

St. Sybil Danning co-starred with robots and toy monsters. When released, Trashola said- "It transcends bad. It's the closest thing to a high school history play that has ever been committed to celluloid. You could occasionally catch a glimpse of Lou Ferrigno's hearing aid through his hair." Part 2 (also with Danning) hasn't been released in America yet, but it sounds like it'll be even more out there.)

"HERCULES 2 (THE ADVENTURES OF HERCULES) was the real crazy movie. We had only three weeks with Lou Ferrigno, so I had to invent things to stretch the picture so he would appear to be the star of the entire thing. So I used outtakes from HERCULES and turned them into...how do you say it?" Flashbacks? "No, even funnier. We rotoscoped them so the characters were like shining figures, then invented a situation in which HERCULES was turned into a creature of light. I used that footage for all the last part of the picture which is full of fantastic, weird things. When Menachem saw that, he said 'Luigi, you're crazy! I don't want Mickey Mouse!' But everything was very cheap and no one else would have made the picture, so he dealt with it.

CTHULHU NIGHT was a recent novel. There were two stories for DEMONS (86, directed by Lamberto Bava), and Dario wasn't sure what he was going to do, maybe produce them both and link them, or expand one and make it into a full film. After a while, he decided to produce only the story about the demons in the movie theatre and I turned my section into a novel. It was inspired by Lovecraft, a modern day reworking of his themes set in Italy. Elder gods, ancient Italian sites, all that kind of thing. Dario wanted to call it just CTHULHU!, but it was too expensive in comparison with the other, it would have come to over \$3 million because of all the special effects it needed.



The next project for me was PHENOMENA (CREEPERS) with Dario; I directed the insect scenes. Most of the time insects are better than human actors, at least they don't have agents. I enjoyed that picture because I love technical work and it was all technical,

rotoscoping, fiber optical microphotography, things like that. I did the sequence where the swarm of flies attacked the school and used an idea I got from a magazine article about the effects in SWARM. I read that they used coffee grounds for the bees, so I got a water tank and put some smashed coffee inside with the camera running in reverse. That was superimposed over the school and got the effect across for less than \$1000. Recently Dario and I worked on a television series called GIALLO, which is an Italian term for mysteries. In the first half of the show you had people-on-the-street interviews, people giving their opinions of all kind of things, and the second half was short thriller episodes. The viewers had to guess the ending based on the clues they'd seen. Dario introduced the show and he was the producer of the series. It was an interesting experience; we were always fighting against deadlines. We were shooting one week before we aired, very pressured". The episodes were directed by Argento and Lamberto Bava.

"In 1988 I also made a horror movie called PAGANINI HORROR. It stars Donald Pleasence and deals with the famous violinist, Paganini (1782-1840), who was thought to have been involved with the Devil." (The same year, Klaus Kinski directed and starred in his PAGANINI movie in Italy). "When he died, they refused to bury him until seven years after his death because he was considered a warlock. The corpse was impaled and kept hidden until a witchcraft trial could be held in Rome by the church. His son stole the body and left it on a rock by the sea, where it stayed for a few years. That's a crazy story, no? I based my picture on this legend that he made a deal with the Devil and used the historical facts as a basis. Imagine that today some guys find an old piece of music, the music Paganini used to play to evoke the Devil, and turn it into modern pop. They play it and the Devil comes, then all the usual stuff happens that you expect when the Devil arrives.

My most recent movie is called OUT OF THE DEPTHS, and it will be released by Menachem Golan's 21st Century under another title. I don't know what yet (THE BLACK CAT). That was a script I wrote about five years ago, the story of an actress who's playing the part of a terrible witch in a new movie. Naturally, the witch

herself appears and tells the actress nobody can play her, and she's going to kill her." THE BLACK CAT, starring Caroline Munro, is being released in the States by 21st Century with an ad campaign that suggests it's one of the many new Poe-inspired films. In fact, THE BLACK CAT is sort of sidebar to Argento's "Three Mothers" series: SUSPIRIA (Mater Suspiriorum, Mother of Sighs), INFERNO (Mater Tenebrarum, Mother of Darkness) and an as-yet unproduced film about Mater Lachrymarum, the mother of tears. SUSPIRIA and INFERNO were inspired by Thomas De Quincey's

short essay "Levana and Our Ladies of Sorrow." THE BLACK CAT revolves around the depredations of a witch named Levana. Plus, it's about a film crew on location making a film about a witch named Levana -- self-referential city! And look for Cozzi's daughter in the role of a ghost. The Cozzi family tradition continues.

"Now I'm working on a new series of books. The first one is already out (I MOSTRI DI CINEMA). It's a multi-volume history of science fiction films (and horror), volume I is 400 pages and goes from the last century through 1919. The second volume covers the 20s, the third and fourth cover the 30s and 40s. I haven't even started on the 50s, but eventually will get to the 80s. It's been one hell of a research job, because I'm covering pictures from all over the world. There are nearly 800 titles before 1929, each with plot synopsis, cast and credits. No one can pay you for what you really put into a project like this. I think this is going to be my best work. At

least it's the one I care about the most. I also hope to direct THE GOLD BUG, a contemporary version of the Poe story. The only change I made is that the lead character is a woman. Nobody seems to notice, but in my movies I like to have women in the center of the stories, except the Hercules pictures, but that project was put together before I got there.

I also hope to make a film about George Melies. Not a biography, but filled with facts as well as fantasy elements. You know, I really don't love gore films, but people think of gore because of a picture like ALIEN CONTAMINATION. Always I try to sneak in some of the things I really like and so far I succeed a little here and there."

Thanks to Tim Lucas (VIDEO WATCHDOG) for some extra info.



LUIGI COZZI FILMOGRAPHY

(Partial) Underlined titles are available on tape.

68	<u>THE TUNNEL UNDER THE WORLD</u> -D/edit	80	<u>ALIEN CONTAMINATION/TOXIC SPAWN</u>
72	<u>FOUR FLIES ON GREY VELVET</u> (Import Horror)-Ass. D/story/acts		(Regal/Lettuce) D/S
73	<u>LE CINQUE GIORNATE</u> (VCC-In Italian) (The Five Days Of Milan)	83	<u>HERCULES</u> (MGM/UA) D/S
75	<u>L'ASSASSINO ECOSTRETTO AD UCCIDERE</u>	85	<u>HERCULES II/THE ADVENTURES OF HERCULES</u> -D/S
	<u>ANCORA</u> (The Killer Must Kill Again/The Spider) (Domovideo-In Italian) Story		<u>CREEPERS</u> (Media Vid) Ass. D/FX
78	<u>TAKE ALL OF ME</u> -D	86	<u>SINBAD</u> (Cannon) story
79	<u>STARCRASH</u> (Charter Vid) D/S	87	<u>GIALLO</u> (TV series)
	<u>HUMANOID</u> -D	87	<u>OPERA</u> (Magnum, soon maybe!) Ass. D
		88	<u>PAGANINI HORROR</u> -D
		90	<u>TWO EVIL EYES</u> -Ass.D
			<u>THE BLACK CAT</u> -D

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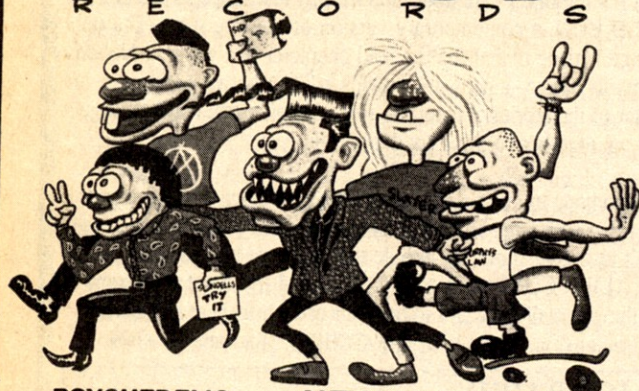
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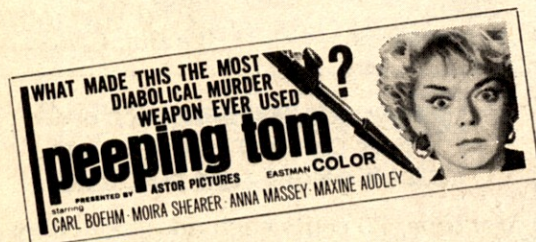
OBITUARY

MICHAEL POWELL

PEEPING TOM Director

Michael Powell began as an assistant to director Rex Ingram and appeared in his *THE MAGICIAN* (26), an MGM film (partially based on the life of Aleister Crowley) that was filmed in France. Back in his native England, Powell worked on the early Hitchcock talkies *CHAMPAGNE* and *BLACKMAIL*. During the 30s, he directed two dozen low budget "quota quickies". He made several major hits for producer Alexander Korda and was one of three credited directors of the classic fantasy *THE THIEF OF BAGDAD* (40). Between 42 and 57, all his films were team efforts with the Hungarian Emeric Pressburger (who died in 88). A few of their must-see major accomplishments were *THE LIFE AND DEATH OF COLONEL BLIMP* (43), *STAIRWAY TO HEAVEN/ A MATTER OF LIFE AND DEATH* (46), *BLACK NARCISSUS* (47) and *THE RED SHOES* (48).

When Powell's extraordinary and very personal *PEEPING TOM* was first screened in England in 1959 it was condemned. Made before Hitchcock's *PSYCHO*, it wasn't released here until 1962 (with 23 minutes cut out), then was quickly sold to television where many astounded viewers first saw it. *PEEPING TOM*, which Powell also appeared in, virtually ruined his career. In 79, it was re-released by Martin Scorsese and is now considered a classic, one of the greatest horror films ever made. Incredibly, by the mid 60s Powell was reduced to directing episodes of American TV shows (*ESPIONAGE*, *THE DEFENDERS*, and *THE NURSES*). He also made two 60s features in Australia. *A LIFE IN MOVIES* (1987), was the first volume of his autobiography. One of the many projects that he wanted to do was a remake of *BARON MUNCHAUSEN*. Powell died Feb. 19, at 84.



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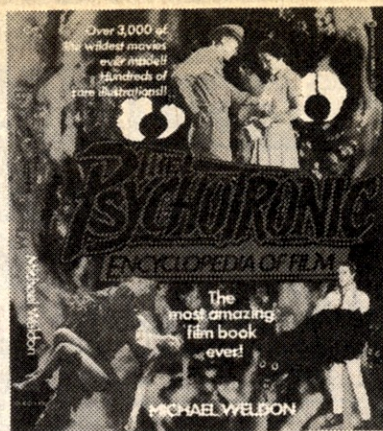
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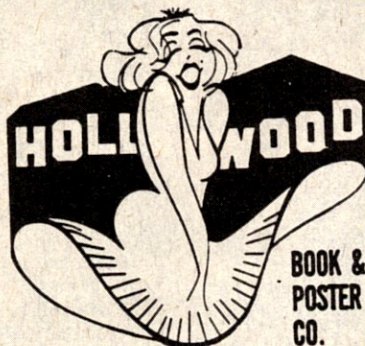


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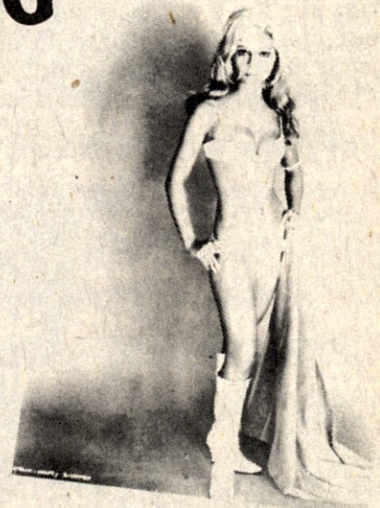
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STIV BATORS (40) The most famous punk singer from Cleveland died after being hit by a car in Paris where he had been living. After his local group **Frankenstein** broke up, he formed **THE DEAD BOYS** then relocated the band to NYC. Their first (and best) album, "Young Loud And Snotty", was released in 77 on Sire. Their wild stage show sometimes featured Stiv hanging himself. After a second album, the band broke up (there were reunions later) and he recorded an 80 solo Lp for Bomp, then had a good acting role in John Waters' **POLYESTER**. During the 80s he led **LORDS OF THE NEW CHURCH** with Brian James of **THE DAMNED** on I.R.S. and was in **TAPEHEADS**.



ENDRE BOHEM (89) A native Hungarian, in America since the 20s, Bohem produced **THE NIGHT HAS A THOUSAND EYES (48)** based on a Cornell Woolrich story, **ALIAS NICK BEAL (49)** with Ray Milland as the Devil, and the **RAWHIDE** series which made Clint Eastwood a star.

KARL BROWN (93) A cameraman for D.W.Griffith and C.B.DeMille, Brown also directed some films and wrote many more. His writing credits include **TARZAN ESCAPES (36)** and the **DEATH VALLEY DAYS** TV series.



"NEVER TO BE FORGOTTEN"

NEW PUSSYCAT? (65), **SATYRICON (69)**, **RED SUN (71)**, **ARABIAN ADVENTURE** and **JAGUAR LIVES** (both 79), and Lamberto Bava's **PHOTOS OF JOY (87)**. One of her last films was **DEAD HEAT** with Donald Pleasance. She jumped out of a window in Switzerland.

SUNSET CARSON (63) A teenage rodeo star, Carson went on to act in more than 40 westerns mostly in the 40s. In 1985 he was in **ALIEN OUTLAW**, an unreleased science fiction feature with Lash LaRue, that will probably end up on video some day.

SAMMY DAVIS JR. (64) A show biz pro since the age of four, the multi-talented Davis' story is well known. You can even buy a special Sammy memorial magazine. He was often in films with Sinatra's 'rat pack' (or teamed with Peter Lawford). Some of his coolest roles though, were in **CONVICTS FOUR (62)**, **JOHNNY COOL (63)**, **THE THREEPENNY OPERA (63)**, a French/German remake, and **A MAN CALLED ADAM (66)**. **NIGHTMARE IN THE SUN (64)** was a John Derek movie. **SALT AND PEPPER (68)** and **POOR DEVIL**, a 73 TV movie, both featured his friend Christopher Lee. His strangest film credit might be **THE PERILS OF P.K. (86)** by the director of **THE BRAIN THAT WOULDN'T DIE**. He had eight top 40 hits from 55 to 72, sang the **BARETTA** theme song and was heard on many film soundtracks. He had recently launched Sammy Davis Jr. food products (chili and barbeque sauce and "mean" mustard).

JOSE DE VEGA JR. (56) A choreographer, stage director and actor, De Vega was Chino in **WEST SIDE STORY** (stage and film) and was a singer in Elvis' band in **BLUE HAWAII**. He had AIDS.

CHARLES FARRELL (89) A major silent movie star

from Boston, Farrell was in the original **TEN COMMANDMENTS** and **THE HUNCHBACK OF NOTRE DAME**. He was also a regular on the TV and radio series **MY LITTLE MARGIE** in the early 50s.

GRETA GARBO (Greta Louisa Gustafsson) (84) She retired famous and popular at 35 and stayed retired - an incredible accomplishment in the world of show business.

JACK GILFORD (Jacob Gellmann) (81) Gilford began his career in vaudeville with Milton Berle in 1934 and went on to act on stage, films and TV in serious and comic roles. He was blacklisted during the early 50s. Some of the features he was in were **WHO'S MINDING THE MINT?** (67), **CATCH 22** (70), **THEY MIGHT BE GIANTS** (71), **CAVEMAN** (81) and both **COCOON** films. Many TV watchers remember his from Cracker Jack commercials which ran from 62 to 72.



PAULETTE GODDARD (Pauline Marian Goddard Levee) (84) Goddard, one of Hollywood's great beauties, started as a Ziegfield girl in 1926. She was an extra in Laurel And Hardy shorts and had roles in several Eddie Cantor features. Charlie Chaplain (secretly) became her second husband and she co-starred with him in his classics **MODERN TIMES** (36, silent) and **THE GREAT DICTATOR** (40). She signed with Paramount and was a major 40s star. In 42, she married Burgess Meredith and was in several films which he produced. **CAT AND THE CANARY** (39)

and **THE GHOST BUSTERS** (40), both with Bob Hope, were popular (and very good) horror comedies. Goddard was also in the technicolor DeMille epics **NORTHWEST MOUNTED POLICE** (40), **REAP THE WILD WIND** (42), and **UNCONQUORED** (47). Later features included **BABES IN BAGDAD** by Edgar G. Ulmer (52) and Terrence Fisher's **THE UNHOLY FOUR** (54) for Hammer. She remarried and retired in Switzerland in the late 50s, returning only for one Italian film and **THE SNOOP SISTERS** on TV in 1972.



RAY GOULDING in MAD

RAY GOULDING (68) Half of the world's best radio comedy team.

ROCKY GRAZIANO (Thomas Rocco Barbella) (71) The former middleweight boxing champ was the subject of the 1956 film **SOMEBODY UP THERE LIKES ME**, which was originally planned to star James Dean. Graziano himself appeared in **MISTER ROCK AND ROLL** (57). In an amusing fictionalized scene set in Cleveland's Record Rendezvous store, Rocky is present when Alan Freed (playing himself) comes up with the term 'rock 'n' roll' (see Morris Levey).

CORNELL GUNTER The tenor singer with the Coasters starting in 1958, Gunter sang on 8 great top 40 hits starting with "Yakety Yak" and "Charlie Brown". He left in 1961, but later on led a rock revival version of the group. He was shot to death in Las Vegas.

DICK HAKINS (87) From 1925 until 1937, Hakins, a Broadway composer was an on/off member of Ted Healy's Three Stooges on the vaudeville stage and in some films.

ROBIN HARRIS (36) A stand up comedian/actor from Chicago, Harris' acting career took off in a big way recently. He was in **I'M GONNA GET YOU SUCKA**, **HARLEM NIGHTS**, **DO THE RIGHT THING** and **HOUSE PARTY**.

THURSTON HARRIS (59) Harris was a rock, pop and R and B singer (from Indianapolis) during the 50s. A nephew of Wynonie Harris ("Good Rockin' Tonight"), he started out in gospel then joined The Five Royales. He was lead singer with The Lamplighters, then Thurston Harris and the Sharps (on Federal). "Little Bitty Pretty One" (on Aladdin, credited just to Harris) made it to #6 on the pop charts in 57. After he quit, the

rest of the Sharps became The Rivingtons of "Papa Oom Mow Mow" fame. Harris retired during the 60s but returned to play club dates in the mid 80s. EMI America released an excellent compilation album of his Aladdin material (including "Over And Over", later a hit for the DC5), in 1986.

(SIR) REX HARRISON (Reginald Carey Harrison) (82) Harrison, from Huyton, England, made his stage debut in 24 and his film debut in 30. He's best known for playing Henry Higgins in MY FAIR LADY (on stage and in the 64 film which he received an Oscar for). His fantasy features were BLITHE SPIRIT (45), THE GHOST AND MRS. MUIR (47) and the flop, DR. DOOLITTLE (67). A film low point was A TIME TO DIE (79) directed by Matt Cimber, but his stage career continued to flourish to the end. Harrison's second (of six) wives was actress Lilli Palmer. His son Noel Harrison was on THE GIRL FROM U.N.C.L.E. series and recorded albums in the 60s. Rex Harrison was knighted in 89.

JIM HENSON (53) **SESAME STREET'S** Henson, from Mississippi, created Kermit the frog in 1955 for local TV in Washington D.C. He spent three years (with Rowlf the dog) on THE JIMMY DEAN SHOW. Besides the four muppet movies, Henson's workshop provided the creatures for THE DARK CRYSTAL (82), LABYRINTH (86), and this year's **TEENAGE MUTANT NINJA TURTLES** and **THE WITCHES**. He earned an average of \$40 million a year. Last year he made a much publicized \$150 million deal with Disney, a company that will probably obtain the rights to Santa Claus someday.

WILLIAM J. HOLE Jr. (71) Hole directed **SPEED CRAZY**, **GHOST OF DRAGSTRIP HOLLOW**, **THE DEVIL'S HAND** (all 59), **TWIST ALL NIGHT**, **MAN IN OUTER SPACE** (Americanized version) (both 61) and others before directing episodes of **HAWAIIAN EYE**, **77 SUNSET STRIP**, **HIGHWAY PATROL**...

JILL IRELAND (54) In 1955 Jill Ireland, a dancer from London, made her film debut in **OH, ROSALINA!** by Michael Powell. Other British Rank studio features were **HELL DRIVERS** and **ROBERRY UNDER ARMS** (both 57) and **JUNGLE STREET GIRLS** (61), all with her husband David McCallum, and **CARRY ON NURSE** (59). In 66, her first American acting job was on the **SHANE** series opposite David Carradine and she was in the U.N.C.L.E. feature **THE KARATE KILLERS** in 67, the year she was divorced. The next year she was in

VILLA RIDES and married co-star Charles Bronson. They were in 15 movies together. Her only non-Bronson appearances in America were **THE GIRL THE GOLD WATCH AND EVERYTHING**, a 1980 TV movie, and **CAUGHT** (87) produced by the Rev. Bill Graham. Her 86 book "Life Wish" was about her struggle with cancer.

MORRIS LEVY (62) Levy, from Harlem, opened the famous Birdland jazz club in New York and co-owned several 50s indy labels. Gee was the most successful, with hits by Frankie Lyman and The Teenagers. His Roulette label had hits by Buddy Knox, Joey Dee, The Essex, and his biggest money makers, Tommy James And The Shondells (14 top 40 hits). Later on, he owned 80 Strawberries record stores. (Jose Menendez, who police now say was murdered by his own sons last year, was also involved with the chain.) In 86, Levy was indicted on extortion charges and sentenced to ten years in prison, but never served time. He (and Alan Freed) once tried to copyright the term 'rock 'n' roll'. Levy died from cancer.



Thurston Harris

THEODORE J. LYDECKER (81) Theodore and his younger brother Howard ("the Lydecker twins") were special effects pioneers at the Republic studios. They worked on many famous serials and westerns, and are best remembered for making people fly

on screen. Amazing scenes using their effective, cost cutting techniques were used and re-used by the studio in features and serials for years. Just a few titles they worked on: **DICK TRACY** (37), **ADVENTURES OF CAPTAIN MARVEL** (41), **THE LADY AND THE MONSTER** (44), **KING OF THE ROCKET MEN** (49), **ZOMBIES OF THE STRATOSPHERE** (52) and **TOBOR THE GREAT** (54).

KEN LYNCH (79) A character actor who was in **I MARRIED A MONSTER FROM OUTER SPACE** (58), **PORTRAIT OF A MOBSTER** (61) and **DEAD RINGER** (64), and was a regular on the **McCLOUD** series as Sgt. Grover.

GARY MERRILL (74) Merrill, from Falmouth Maine, made his Broadway debut in 1937. He signed with 20th Century in 49 and was in **TWELVE O'CLOCK HIGH**. The next year he was in **ALL ABOUT EVE** with his second wife, (from 1950 to 60) Bette Davis. His many credits included **PHONE CALL FROM A STRANGER** (53), **CRASH LANDING** (58), the last film with Nancy Davis (Reagan), **THE SAVAGE EYE** (60, narration), **THE MYSTERIOUS ISLAND** (61, with Harryhausen creatures), **DESTINATION INNER**

SPACE and AROUND THE WORLD UNDER THE SEA (both 66), THE POWER and CLAMBAKE (both 67), and EARTH II (71). He was on ALFRED HITCHCOCK many times, THE TWILIGHT ZONE, OUTER LIMITS, TIME TUNNEL, and VOYAGE TO THE BOTTOM OF THE SEA. Merrill, who once ran for senator in Maine, had cancer.

ARTHUR H. NADEL (68) Directed Elvis (and Garry Merrill) in CLAMBAKE.

SUSAN OLIVER (Charlotte Gerke) (58) After stage work, Oliver, from NYC made her feature debut starring in THE GREEN EYED BLONE (57), a JD film. Some other credits were the pilot for THE FUGITIVE (63), THE DISORDERLY ORDERLY and YOUR CHEATIN HEART (both 64), the famous STAR TREK pilot, "The Cage" (65), the PEYTON PLACE series (66), THE LOVE-INS (67, she takes LSD and thinks she's Alice in Wonderland), and the strange made-in-Chicago film, THE MONITORS (69). Her last theatrical films were MURDER BY DECREE and HARDLY WORKING in 79. She was on many TV shows (TWILIGHT ZONE, THRILLER, HITCHCOCK, U.N.C.L.E., INVADERS, WILD WILD WEST, NIGHT GALLERY...) and even directed episodes of MASH and TRAPPER JOHN. An accomplished aviator, she attempted to be the first woman to fly a single engine plane from New York to Moscow in 1967, but was denied permission to enter Soviet airspace after making it to Denmark. She had cancer.



Susan Oliver in THE LOVE-INS

DAVID RAPPAPORT (38) The 3'11" British actor made his debut in KNUT HAMSUN'S MYSTERIES, a 78 Dutch film with Sylvia Kristel. He was in CUBA (79), TIME BANDITS (81), SWORD OF THE VALIANT (82), and was excellent in THE BRIDE (84). He was on many English TV shows and had his own in America, THE WIZARD (86-87). He shot himself at a park in San Fernando.

ALBERT SALMI (62) A Finnish/American character actor from Coney Island, Salmi often played devious wimp villains. His film debut was in 58, after acting on Broadway and early serious TV programs. He was in many westerns and THE AMBUSHERS (67), ESCAPE FROM THE PLANET OF THE APES (71), KUNG FU (72), EMPIRE OF THE ANTS, MOONSHINE COUNTY EXPRESS, THE BLACK OAK CONSPIRACY, VIVA KNIEVEL (all 77), THE

COMING (80), DRAGONSLAYER and SUPERSTITION (both 81) and BORN AMERICAN (86). His many TV credits included HITCHCOCK, ONE STEP BEYOND, TWILIGHT ZONE, LOST IN SPACE, VOYAGE TO THE BOTTOM OF THE SEA, LAND OF THE GIANTS and NIGHT GALLERY. He and his wife were found shot to death in Spokane, Washington, apparently a murder/suicide.

VIC TAYBACK (60) Best known as Mel in Martin Scorsese' ALICE DOESN'T LIVE HERE ANYMORE (and on the long running ALICE series), the Brooklyn born Syrian/American actor also worked on stage and in many other films. His exploitation career is impressive: His film debut was in DOOR TO DOOR MANIAC/FIVE MINUTES TO LIVE with Johnny Cash (61), followed by the Cresse/Frost adults-only SURFTIDE 77 (62). Other titles include BLOOD AND LACE (71), MANSION OF THE DOOMED (76), THE BUTCHER (79), WEEKEND WARRIORS (86), and BEVERLY HILLS BODY SNATCHER (89). He was on many TV programs, including STAR TREK, LAND OF THE GIANTS and FANTASY ISLAND. He was also in a late 60s US government anti-drug short as a pusher. Tayback died from a heart attack.

GARY USHER (51) A successful record producer, Usher was a neighbor of the Wilson family and worked on Beach Boy songs like "409" and "In My Room" with Brian Wilson. He wrote and/or produced songs for five 60s teen movies, from BEACH PARTY (63) to SKI PARTY (65). He produced many groups' albums for various labels, but several by the Byrds (YOUNGER THAN YESTERDAY, with the hit "So You Want To Be A Rock And Roll Star", THE NOTORIOUS BYRD BROTHERS and SWEETHEART OF THE RODEO) were the best. His own group, SAGITARIUS had one Columbia LP. In 87 he produced the soundtrack for BACK TO THE BEACH (featuring "Surfin' Bird"). Usher died from cancer.

MANFRED ZENDAR (83) An Olympic swimmer and master diver from Switzerland, Zendar did diving stunt double work and doubled for actors wrestling alligators. He also worked in various capacities on underwater sequences of over 50 features, including TWENTY THOUSAND LEAGUES UNDER THE SEA, VOYAGE TO THE BOTTOM OF THE SEA, FANTASTIC VOYAGE and AIRPORT '77.

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